

TWENTY-EIGHT PAGES.

THE NEW YORK DRAMATIC MIRROR

Vol. XXXIV., No. 873

NEW YORK: SATURDAY, SEPTEMBER 21, 1895.

PRICE, TEN CENTS.



ISABELLE URQUHART.

TWENTY- EIGHT PAGES.

THE growth of THE MIRROR during recent seasons has been so remarkable as to attract general attention. The development of this paper has no parallel in dramatic journalism.

From a regular size of sixteen pages it grew to eighteen, then to twenty, and soon to twenty-four pages. Even with this augmentation it was found impossible to accommodate the ever-increasing advertising without trespassing upon the space devoted to news and other reading matter, and to relieve the pressure the paper was dressed with smaller type. This provision was thought to be ample for all needs, but still the pressure increased.

This week THE MIRROR has added four pages, increasing its volume to twenty-eight. It is the largest regular issue of an American theatrical newspaper ever published, and whenever the necessity arises it will be repeated. But one paper in the world devoted to theatrical interests in any way approaches THE MIRROR in size or in the legitimacy of its dimensions. That paper is the London Era.

The patrons of THE MIRROR have always found that this established and recognized organ of the theatrical profession aggressively and progressively meets every enterprising demand made upon such a journal. And they may rest assured that the efforts of this paper in every legitimate direction—which efforts they have steadily recognized and generously rewarded—will continue in an alert spirit and with comprehensive scope.

A glance through the pages of THE MIRROR will impress even the casual reader with the fact that its position as a dramatic journal is dominant. Every direct and relative commercial and individual interest of the theatre is represented in its advertising columns. Its regular readers and the regular press of this country and Europe, where it is esteemed as the organ of the American theatrical profession, well know the reasons why THE MIRROR has won its powerful place. And no detail of the policy that has made it what it is shall be relayed or neglected, while quick enterprise as needs arise will add to its value as an unrivaled theatrical newspaper.

AN INTERESTING SUIT.

Harry Corson Clarke, who is now manager of the Lyceum Theatre in Denver, has been in New York for some time, looking after business in connection with his theatre.

Soon after his arrival Mr. Clarke was called upon to defend himself in a suit brought by Mrs. Packard, the dramatic agent, for commission claimed to be due for securing Mr. Clarke his engagement as stage manager and comedian of the Denver Lyceum in December, 1893.

The case was tried in the Sixth District Court on Wednesday last. A number of witnesses were called on behalf of the plaintiff, who testified to the custom of the profession in matters of this kind, and then Mr. Clarke's side of the case was presented. He said he had never been registered in Mrs. Packard's Exchange, and that he had been engaged by his manager direct from his address at the Sturtevant House. A telegram from Frank Carstarphen was put in evidence, which proved the defendant's version of the trouble, and the judge decided that the plaintiff had no case.

This case is of interest to the profession at large, as disputes between actors and agents in regard to commissions are frequent.

RHEA'S NEW PLAY.

Madame Rhea is busy at Bristol Ferry, R. I., with her new play, Nell Gwynne, which will be produced at Worcester, Mass., on Sept. 24.

The play is by Paul Kester, who is also at Bristol Ferry, and is being rehearsed by Professor Victor E. Hammerel of Providence, an old friend of Rhea's. Professor Hammerel, although known in this country as a musician and composer rather than as a rehearser of plays, won note in Paris in the latter line of work. He originally staged Carmen, and other well-known operas first saw the light under his direction.

Mr. Kester is said to have made a strong five-act drama with the famous Nell Gwynne as the central figure. She is at first shown as an orange girl in front of a London theatre. Then is depicted her rise to fame and position as the favorite of Charles II., with side-lights on the life of an actress of that time. In the last act the downfall and death of the favorite are pictured. Prominent personages of the court will be introduced, including Lord Rochester, Lord Lovelace, the Duchess of Portsmouth, Lady Castlemaine, and others.

ROSENQUEST WILL NOT RETIRE.

J. Wesley Rosenquest has no intention of retiring from the theatrical business although he has relinquished management of the two houses so long under his control—the Fourteenth Street Theatre and the Bijou.

The lease of the Fourteenth Street Theatre expires on Nov. 1, and Mr. Rosenquest was considering its renewal when J. B. Doris, long a dime museum manager, offered a higher rental and secured the house.

Mr. Rosenquest is now negotiating to secure control of a well-known Broadway theatre, situated uptown below Forty-second Street, which he will run as a combination house. He declines to say what theatre it is.

A CONTINUOUS PERFORMANCE TOWN.

To many people "Chautauqua" is merely the name of a certain through route between New York and Chicago. Others know it as a lake somewhere in New York, while others recall something about a reading club with mysterious initials for a name.

In these days when managers and traveling companies are complaining of the dull season it might be well to look for a moment at Chautauqua as an amusement centre. On the West shore of the lake of that name is a city that for two months every year might be called a continuous performance town. For fifty-nine days this Summer there was given in this place what was, practically, a continuous performance from 9 every week-day morning till 10 o'clock at night. Having spent seven weeks in Chautauqua in daily and hourly attendance at these performances and in immediate personal relations with the management, the writer is in a position to give a few points that may be of interest to managers and the profession generally.

The city itself is entirely enclosed by a fence, and every person within its limits contributes to the support of its continuous entertainments. On entering the gate the visitor buys a ticket for forty cents, good for one day. If he stays more than one day he pays forty cents for each day on going out, and no one can leave the grounds without paying at the gate. If he so elects he can buy a weekly ticket at a reduced rate, but if he overstays the week he pays on going out. He may buy for five dollars a season ticket good for fifty-nine days. At the end of the season the ticket-takers go through the entire town, from house to house, and all who remain on the grounds must produce a ticket or pay for every day since they entered the gates. Employees have passes, but the actual number of deadheads is extremely small.

The attendance this Summer was very good, ranging from eight to fifteen thousand each day and in a few instances rising very much higher. Twelve thousand was perhaps the average attendance. No exact figures could be obtained of the total number of tickets sold, but it, no doubt, reached thirty thousand. The majority of the people remained for more than one week and a very large proportion were there for from six to eight weeks. The city is not a resort, for it is a long distance from any large city, and it is, practically, a colony of Summer residents who make it their home for the season.

For the forty cents paid at the gate the ticket-holder is entitled to visit every part of a most beautiful and well managed city and to attend more entertainments in one day than he can possibly see or enjoy. Boating, bathing, tennis and baseball grounds, a gymnasium, bicycle school and a most complete school system are provided, some of these being free, while for others a small fee is asked. This is, however, not the chief point of interest just now. The ticket-holder finds everywhere the programme of the day fastened to a convenient tree, or he may buy the official paper and discover to his dismay that there are from twenty to forty free lectures, readings, concerts, meetings or other entertainments every day from nine in the morning to ten at night. He learns that the speakers, orators, readers, singers and others who are to instruct, amuse or edify are usually of the very highest reputation, and not one in any sense inferior. The "turns" are all in their way good, the majority being very good, indeed. To hear the same speakers or lecturers in New York would cost from fifty cents to one dollar and a half for one performance and to hear equally good music would cost at least one dollar. Some of the larger "shows" given out of doors are equal to anything to be seen at any seaside resort and some are superior to anything furnished elsewhere, notably the water parades at night on the lake. The daily programme is so arranged that the more serious lectures and concerts come in the morning, the lighter entertainments are in the afternoon and the merely amusing features are given in the night, some out-of-door spectacle closing the day's bill at half-past nine.

The complete programme for the season was published last April and was carried out in July and August almost without a single hitch, failure or stage wait. The total number of free lectures, readings, exhibitions, concerts and other entertainments given were about 1,200. The grand total of all meetings (not counting Sundays) was about 2,000. There were, besides these, perhaps 500 other exhibitions and amusements, particularly for children and young people, for which a nominal fee was charged. Of course two, and often six halls were occupied by the audiences at the same hour, and no human being could possibly attend every free entertainment in one day. Many entertainments were arranged to follow each other so that the same audience would sit through three performances of one hour each. There is a rest from 12 to 2 for dinner and from 6 to 7:30 for supper, otherwise the performance is continuous. At precisely 10 at night the curfew chimes ring and the entire population is expected to go to bed. By 10:30 the streets are absolutely deserted. This enforced rest, and the fact that all the entertainments are practically given out of doors makes it possible for the people to do so much and keep the health and good spirits they usually enjoy. From Saturday night to Monday morning the gates are closed and no one can pass in or out.

There are no tramps or peddlers, no hucksters or beggars. No one is allowed to build or repair a house or mend a fence during the two months' session. No liquor is sold and no swearing is permitted on the streets. Everything is controlled to secure absolute peace and security and as a result the vast audiences are exceptionally orderly, good natured and quiet, and nowhere in this country can such assemblies of well-behaved, well-dressed and in every respect pleasant people be seen.

One curious feature will interest the theatre

owner. No ushers are needed, and as there are no doors to the large halls the audiences arrive and depart quickly and in perfect order. On the other hand, woe to the poor or uninteresting speaker! He will see his entire audience melt away before his eyes and leave him to finish to the reporters. The general quality of the entertainment is so high that a poor performer stands no chance and his listeners will calmly get up and go off to some other hall where they may find something better. The cost of furnishing such a continuous performance must be very great. Imported lecturers from Europe and performances of "The Messiah" with organ, orchestra, piano, chorus and soloists cannot be done for a hundred or two and on many days five or more important events like those would occur in one afternoon and evening.

Of course, there are other sources of income. Every cottage and boarding house pays a percentage to the management, but to offset this the management furnishes something required to care for a large city—police, fire department, sanitary service, street cleaning, etc.

It is quite true that the particular kind of entertainment furnished at Chautauqua might not wholly please the New York dead-head or suit what the occupant of the first row at the comic opera calls his taste. Nevertheless, it pleases a vast and steadily growing public. There are fifty-eight other Chautauqs in this country doing the same thing in a lesser degree. They are open even in the Winter in the South. They are now firmly established, and they are bound to grow. They distribute enormous sums every year among the talent they employ, and they are a power in the amusement world the theatre can no longer refuse to recognize. The theatre must study the Chautauqs or lose money. The underlying principle of these Chautauqs is worthy of every man's serious consideration.

CHARLES BARNARD.

TWENTIETH CENTURY MINSTRELSY.

Henry J. Sayers, manager for Thatcher and Johnson's Minstrels, was a recent MIRROR caller. He reports business as phenomenally large, and the entertainment a great artistic success. "Raymon Moore, the famous balladist," said Mr. Sayers, "appears at every performance, and his entrance is the signal for a perfect ovation tendered him by the lovers of sweet singing. He is always compelled to sing at least five numbers, and the audience is never satisfied until he has given them the song that has helped to make him famous, 'Sweet Marie.' George Thatcher and Carroll Johnson, the headlights of the performance, aim to give their admirers what they are pleased to call Twentieth Century Minstrelsy, and to that end carry a strong contingent of female artists, including the Clavin Sisters, dancers; Selma Langdon, soprano; Edith Arnold, contralto, and the Sisters Devan, acrobats.

"One of the many features that delight the eye, is their beautiful first-part setting, which they call The Palace of Electra, and which was gotten up especially for this organization at a cost of \$2,700. The scene presents a myriad of colored lights and the scene is said to be dazlingly effective. Their programme of gilded minstrelsy and sparkling vaudeville concludes with a comedy satire on New York street life entitled, Sidewalks of New York."

MARK TWAIN'S TOUR.

Major J. B. Pond is delighted over the success of Mark Twain's lecture tour. In referring to the tour yesterday, Major Pond said:

"Mark Twain's tour started on July 15 at Cleveland, Ohio. From there we proceeded West, and simply turned people away at every one of the twenty-two places where Mark Twain lectured. He is the most magnetic platform entertainer in the world. There is simply no limit to the flow of his original humor. What gratifies him especially is that he will soon be able to pay off all the indebtedness incurred by him in backing the publishing house which failed a short time ago.

"He has been royally entertained on the entire trip. He told me that the tour made him feel that life was indeed worth living for; although he had lost his fortune he had found his friends, and he had never believed that he had so many of them.

"Mark Twain sailed for Australia on Aug. 23. After his Australian tour he will go to New Zealand, India, and Africa, arriving in London next May. During the season 1896-97 Mark Twain will make an extensive tour, under my management, throughout the United States."

THE LESLIE OPERA COMPANY.

The H. J. Leslie Opera company will include Maude Young, prima donna; Charles Bassett, tenor; Charles Coote, comedian; Jennie Weathersby, Frederick M. Marston, and David Torrance. J. Clarence Harvey has been engaged by Mr. Leslie to re-write the libretto of The Red Hussar, which with Doris will form the repertoire of the company.

A LEAGUE RECEPTION.

The Professional Woman's League held its first reception of the season last Tuesday. Mrs. Charles Wheeler welcomed the guests, "Aunt Louisa" Eldridge presided, and among those present were Mrs. John Drew, Mrs. Robert Mantell, Mary Shaw, and other well-known members.

ADA REHAN'S TOUR.

Ada Rehan's second starring tour will open on Sept. 23 at Hooley's Theatre, Chicago. Mrs. Gilbert, James Lewis and all of Augustin Daly's company are to support Miss Rehan. Colonel Harry Sellers will be in advance.

R. D. Shaw, Res. Rep. A Trip to the Rockies.

GOSSIP OF THE TOWN.



Above is a picture of Anna O'Keefe, who is again greeted in New York as a member of the Rob Roy company. Miss O'Keefe has many friends in this city as well as throughout the country where she has appeared in comic opera.

Ward and Vokes, under the direction of E. D. Stair, will soon be seen in Southern cities for the first time. They will go as far as New Orleans and then jump direct to the Northwest, playing St. Paul and Minneapolis in November. Manager Nicolai reports big business everywhere.

Edgar L. Davenport is engaged for this season under the management of Neil Burgess. The statement that he was at liberty, published in last week's issue, was erroneous.

Murray and Mack will next season produce a new farce-comedy by George H. Emerick, author of Finnegan's Ball, under the management of James W. Spears.

For many years Agnes Booth has occupied the enviable position of a leading actress of the American stage. A younger generation of actresses has sprung up and usurped her place as leading woman in the famous stock companies, but in the few opportunities accorded her of late, Mrs. Booth has amply demonstrated that she is to-day what she was ten years ago—an actress of rare artistic merit. She is now playing the title-role in The Sporting Duchess.

Blanche Seymour has replaced Alma Earle in The Great Brooklyn Handicap.

William C. Andrews opened his starring tour in My Wife's Friend at Hartford, Conn., last night, under the management of Ralph Howard.

Vere de Vere, who was graduated some years ago from the Boston Conservatory for the Voice, has returned to New York after two years' successful work in San Francisco. She is a charming ballad singer, having a repertoire of thirty-five songs.

Cora Tanner is one of the most prominent of our emotional actresses and her present role in The Sporting Duchess suits her better than any she has essayed so far. Miss Tanner has been gifted by nature with a beautiful personality. She is tall, svelte and graceful. Her acting is unaffected and usually convincing. Miss Tanner intends to resume her starring tour at some future time. Meantime, she will probably continue to be seen in the most important of the new productions.

The new Atchison Theatre, Atchison, Kan., will be opened on Sept. 29 by David Henderson's American Extravaganza company in Sinbad.

Paul Gilmore will be featured in Americans Abroad, The Wife, and other productions, by Gustave Frohman. Sidney R. Ellis, to whom he was under contract, obligingly consented to his release.

The opening of Lillian Walrath's season has been postponed to Sept. 29. George Nash is the latest addition to the company.

Agnes Herndon will open her season on Sept. 25 under the management of Edgar T. Wilson. Miss Herndon intends hereafter to play only comedy roles and will include Dr. Bill in her repertoire. John V. Bones, treasurer of the Grand Opera House for nineteen years, will be business manager.

The laughing-eyed Corinne is one of the most popular of our singing soubrettes. Corinne recently returned from Paris, where she made hosts of friends in the French artistic world. Audran is to write her an operetta, and the great composer says her voice is one of the best he ever heard. Corinne is also an adept on the mandolin, and plays one of the handiest instruments ever manufactured. She will soon begin her season at Washington in Henrik Hudson.

Milton Lipman is playing the heavy part in the No. 1 Cotton King company, and is not, as has been reported, a member of the Salt Lake City stock company.

W. H. Kohnle, comedian of Wilbur's Opera company, is a happy father, as on Aug. 29 his wife gave birth to a daughter at their home in Indianapolis. Mrs. Kohnle's stage name is Lillie Taylor.

May Bretonne, formerly of Frohman's Jane company, was married at Milwaukee, Wis., on July 9 to Frank M. Weinhold, a coal merchant of that city, and will retire from the stage.

The season of Madame Sans Gêne will open in Cleveland on Sept. 30.

MAYOR STRONG'S VIEWS.

A rumor reached the MIRROR office last week to the effect that Mayor Strong intended to revoke the licenses of several theatres which had failed to comply with the laws of the Building Department.

To find out the facts in the case, a MIRROR man called on Mayor Strong at his office in the City Hall last Friday morning.

The Mayor received the MIRROR representative in a cordial manner, and spoke very freely about the matter.

"Some time ago," said his Honor, "Mr. Constable made an examination of all the city theatres, and made his report to me. In the report several theatres were mentioned which were in need of improvements that would add materially to their safety in case of fire.

"These improvements and alterations were ordered, but some of the managers did not think we were in earnest, and failed to comply with our suggestions.

"We shall give them to understand that they must make these alterations or suffer the consequences. Of course, there are a great many features of the building law which it would be impossible and unjust to enforce, as most of the theatres were built before the present law was made. We are not going to ask managers to perform impossibilities, but we shall insist on their making their houses as safe as existing conditions will allow."

The Mayor declined to mention the theatres which needed the alterations, and turned the conversation on theatrical matters in general. He said he used to be a frequent visitor at the theatres, but lately had not gone very much.

The MIRROR man asked his Honor if he had heard of the impersonation of himself in one of the vaudeville houses, and he smiled.

"Yes, I have heard of it," he said, "and I am curious to see it. I would like to see the performance if it were not for the notoriety of it. The managers would probably work my visit up into an advertisement. Still, I may go in spite of that: one doesn't have a chance of seeing one's double every day."

At this interesting point the faithful job called the Mayor's attention to some letters which needed immediate attention, and the MIRROR man withdrew.

THE DAMROSCH OPERA TOUR.

Mr. Walter Damrosch has finally completed all arrangements for the tour of his company this season. It will be the largest and most complete travelling organization seen in this country for many years, numbering 170 people, and including the New York Symphony Orchestra of seventy-five performers, a grand chorus of sixty-five voices, and the leading Wagnerian singers of the world.

The company will travel by special train, carrying four car loads of scenery and baggage. The scenery has been made specially for Mr. Damrosch by Kautski, of Vienna, acknowledged to be the greatest scenic artist in the world. Mr. Damrosch has expended \$20,000 alone on the scenery and costumes.

A series of five preliminary performances will be given in Cincinnati, commencing on Nov. 11, at the Walnut Street Theatre, to be followed by a two weeks' season at the Chicago Auditorium. The following cities will then be visited by the company: St. Louis, Louisville, Nashville, Atlanta, New Orleans, Memphis, St. Joe., Omaha, Denver, Kansas City, St. Paul, Duluth, Minneapolis, Milwaukee, Fort Wayne, Indianapolis, Detroit, Toledo, Pittsburg, Baltimore, Washington, Boston, Providence, Philadelphia, Albany, Springfield, Hartford, New Haven, New York (March 2, at the Academy of Music for three or four weeks), closing with a short supplementary season of two or three weeks in April, when Syracuse, Buffalo, Cleveland, Toronto and Rochester will probably be visited.

A TYPICAL AMERICAN GIRL.

Among the new attractions that will bid for public favor this season is The American Girl. It is a comedy-drama written by H. Grattan Donnelly, and the author is said to deal with his subject in a skilful manner, picturing the typical American girl as she really is—noble, generous, and high-spirited. In the construction of this play Mr. Donnelly has drawn some strong characters, and has made a refreshing departure from the beaten paths of playwrights.

The central figures are two American girls and an American "hustler" abroad. They go to Europe alone, but in the course of dramatic events and comedy situations the three are brought together. Each of the American girls proves herself to be made of the Simon pure article, and the American "hustler" thoroughly demonstrates what work means in this country.

An excellent cast has been engaged, and the production will be staged elaborately.

The American Girl was produced in San Francisco the latter part of last season, at the California Theatre, and played to enormous business, the theatre being crowded at every performance during the entire engagement. The production is under the management of Neil Florence and Charles T. Collins, both managers of many years' experience. Their time is being booked by the American Theatrical Exchange.

THE IRVING COMPANY ARRIVES.

The members of the Irving Lyceum Theatre company, eighty-five in number, arrived here on the Southport last Wednesday, bound for Montreal, where the Irving tour began last night. The company includes F. H. Macklin, Henry Howe, Frank Cooper, Ben Webster, Maud Milton, Alice R. Newbold, Beatrice Weldon, Blanche Chambers, Eleanor Churchman, Lucella Clark, Miss Oakley and Miss Obrey. Bram Stoker was in charge of the party.

MR. SARGENT'S FOREIGN IMPRESSIONS.

Franklin H. Sargent, President of the American Academy of the Dramatic Arts, has recently returned from abroad feeling very hopeful for the future of dramatic education in this country, though he finds the advance abroad has not been very great in the past four years.

"My visit was principally in Paris in studying the ways and means of the Conservatoire de Musique et de Declamation and securing plays for students' use and, incidentally, looking up the new Independent Theatre movements. I did not find much of new interest in Germany. Perhaps my chief pleasure was in meeting a number of former pupils who are playing in London theatres or prominent elsewhere.

"I did not experience much edification from study of the Conservatoire methods. They do not seem to have advanced at all in the last ten years, and practically exemplify the same system that was in vogue one hundred years ago. The great teachers, Got, Delaunay, and Regnier, are no longer there, and in their places are inferior men, most of them very average actors. The final examinations held on July 24th last were decidedly mediocre and revealed no marked talent, with possibly the exception of one pupil—a Mlle. Lara. The centennial celebration was an insignificant affair. After much debate by the authorities as to the proper date of this centennial, it was held on August 3. The principal orator of the day, M. Poncaire, did not appear at all and his place was taken at the last moment by an extempore speaker, the remainder of the affair consisting of rather dull

ing the better aims which the Independent Theatre have attempted.

"I am much impressed with the general movement throughout the world in the leading universities and colleges of productions of plays, particularly of the classics. Even in this respect we have done more in this country than they have done elsewhere, even more than in England.

"I can only wish, as a further advance for our dramatic schools, that the recognized leading educational processes of the day were more studied by the dramatic teachers that there might be less of the empirical modes of so called teaching, and that the term 'dramatic school,' as now used in this country, might more truthfully in all cases fulfil the proper definition of the word in having a body of teachers, a truly educational system in place, as is so often the case, of coaching limited to one, or at the most two, teachers. Mere rehearsing is not teaching, nor should dramatic schools, any more than schools in any other profession, be primarily agencies for the obtaining of business engagements for pupils.

"Finally it seems to me that while we, with the rest of the theatrical world, are in considerable confusion, without any definite standards, we are advancing more rapidly than they are in Paris at least. The bad air of the theatres might be purified, the theatre-devil exorcised, if playwrights had a better recognition that there is a dramatic religion, if actors knew more of dramatic science, if managers would study dramatic art. The original success of the theatre in France was due very largely to the thoroughness with

AS YOU LIKE IT.

Gustave Amberg, who a few years ago reigned so brilliantly at the Irving Place Theatre, is in town making arrangements for the opening of his Schliere actors at the Metropolitan Opera House. He is confident of the success over here of his troupe of peasant players, which, he says, are far superior even to the famous Muenchener company. Popular prices will prevail at the Metropolitan during this engagement. The company is booked in St. Louis, Chicago and the principal large cities.

There is still a possibility of Duse coming here this season under H. C. Miner's management. The hitch in the negotiations was caused by an unusual request made by Duse, which Mr. Miner refuses to comply with. Duse wants to play three weeks of each month only, and to be permitted to rest each fourth week. It is understood that the condition of the famous actress's health renders this arrangement absolutely necessary.

According to a gentleman, well versed in matters theatrical in Germany, and who has just returned from Berlin, Trilby stands no chance of being performed in Berlin or any other German city. "The managers here all read it," he said, "and don't want it." This is curious, as showing the difference in taste between American and German audiences. Sudermann's Honor made a fortune for its author in Germany, yet not an American author would touch it. Trilby is making a fortune for Palmer, and yet the German managers will not consider it. What does it signify—a difference in the mental calibre of German and American theatregoers?

The German papers are full of stories concerning Katharina Klafsky, the prima donna recently imported by Damrosch. She broke her contract with Director Pollini, of the Hamburg Stadt Theatre, to accept the American engagement and it is said Herr Pollini intends to make things lively for the singer when she returns home. There is also a romance, according to my German authority, in Frau Klafsky's domestic life. She was married some years ago to Herr Greve, at one time one of the most popular singers in Germany, and on his death she became very friendly with Herr Lohse, her present husband, who was then second orchestra leader at the Hamburg Stadt Theatre. For some time there was a serious impediment to their union, in the fact that Lohse had already a wife and child, and the story goes that in order to obtain the wife's consent to a divorce Frau Klafsky asked Director Pollini for an advance of 40,000 marks. Pollini paid the money, the divorce came off and Lohse and Frau Klafsky became man and wife.

Plump and effervescent Ellen Burg, now playing under Charles Frohman's management in The City of Pleasure, began her theatrical career by earning \$12.50 a week. That was about six years ago when she made her debut with the German stock company at Amberg's Theatre. Mr. Amberg agreed to give the pretty little German girl a trial in a piece I now forget, promising her \$50 a month salary, and she pleased him so much that on the day following her first performance he doubled her salary. Ellen Burg deserves to succeed. She is artistic, attentive to detail, magnetic, pretty, ambitious, and successful in almost every part she undertakes. Perhaps the best work she ever did was in Charles Dickson's curtain-raiser, The Salt Cellar. She married Robert Evesson some time ago.

It is not generally known that Clarence Fleming, deservedly one of the most popular of the traveling managers, was a telegraph operator at the beginning of his career. Several times during his life his early experience has stood him in good stead. One instance is well worth recital. Shortly after he assumed management of Rosina Vokes in 1886, Mr. Fleming experienced considerable difficulty in getting good time owing to the fact that the season was already well advanced. He had a desirable date in Chicago, and wanted to fill in a week between New York and that city, either at Buffalo, Cleveland, or Detroit. He learned by accident one day that the week of Jan. 18 was open at the Euclid Avenue Opera House, Cleveland, and he hastened to the nearest telegraph office to secure it. "I'll now let Mr. Fleming tell the story in his own words:

"On the way to the telegraph office I met X., an old friend of mine, also the manager of an important company and, trusting him implicitly, I told him of the open week in Cleveland and how anxious I was to secure it. As it transpired later, he also was most anxious to fill in the same week in the same territory. He followed me into the telegraph office at the corner of Thirtieth Street and Broadway. I wrote my dispatch and handed it to the operator, an old friend of mine, who glanced over it. At the same moment my friend X. exclaimed 'Oh, I have a most important message. Do you mind if mine goes first, Fleming, old man. Here, rush this!' and he handed to the operator a telegram he had been writing while I was writing mine. I, of course, had no reason then to suspect his loyalty and told the operator to 'rush' his and let mine wait. The operator took X.'s telegram, glanced at it and I saw him lift his eyebrows as if surprised. Then he went to the telegraph key and began to strike it. I paid no attention at first, thinking he was sending off the message. When my old telegraphic call struck my ear—'C. F.—C. F.—C. F.—I knew at once that the operator was trying to communicate with me, so I took up a pencil and tapped back on the counter: 'All right—go ahead—what is it?' Then came the operator's taps: 'Your friend is sending same message to same theatre—I'll send—yours first. I naturally tapped back: 'All right—thanks.' To this day my friend X. cannot imagine how I secured that date in Cleveland before him."

TOUCHSTONE.



NAT C. GOODWIN.

presentations of scenes from standard French plays by pupils.

"The general plan of the Conservatoire is too well known for me to repeat it. The notable fact is that while educational processes have been changing and improving in all directions, the Conservatoire remains in statu quo. A commission was appointed last year by the government to investigate and propose reforms, but no report has been made by this committee. I am inclined to think that the absence of the Minister of Instruction, M. Poncaire, from the centennial celebration was due to this fact. While more than half of the prominent people on the stage in Paris are graduates of the Conservatoire, I was interested in discovering that only sixty-two had graduated from the Conservatoire since 1884 who are now holding prominent positions on the Parisian stage. Within the same period (which dates the history of the American Academy of the Dramatic Arts) certainly as large a number from this New York school now occupy the most prominent positions in the first companies of this country. Indeed a general comparison of the work of dramatic education in this country, as compared with that abroad, will show many points favorable to our own institutions. In one respect, however, there is a marked difference. In a recent publication containing a list of about four hundred prominent actors and operatic artists in Paris, only twelve of the entire number deny that they have received any previous study. All the others announce the teachers under whom they received their preliminary training. Outside the Conservatoire there are eighteen private teachers of the legitimate drama in Paris. Elsewhere in Europe the processes pursued are largely imitative of the French.

"The Independent Theatre movement is still very active in Paris, although Antoine has now joined a regular theatre, and the original Theatre Libre has disbanded. It seems to me that dramatic schools in this country are accomplish-

ing the better aims which the Independent Theatre have attempted.

UNDER THE BLACK FLAG.

The Flora Staniford company, under the management of T. M. James, is playing John A. Stevens' Passion's Slave, under the title of Clotilde's Revenge, and Joseph H. Slater's Pair of Rogues, under the title of A Soldier's Sweetheart. It does not appear that the company has a right to either play.

The Choate Dramatic company, starring Mattie and Harry Choate, is playing Trilby with out authority in the West.

WILL NOT GO ON THE ROAD.

The City of Pleasure having proved a failure, Daniel and Charles Frohman have decided to cancel all its time on the road and to consign it to oblivion. The time booked will be filled by Kismet, the comic opera by Carroll and Kerker, recently produced at the Herald Square Theatre.

FRANKO GETS ONE WEEK'S SALARY.

Nahan Franko recently brought suit against Canary and Lederer to recover \$150 for alleged arrears of salary as musical director of the Merry World company. Judge McKeon in the Seventh District Court on Friday awarded Mr. Franko \$75.

IN OTHER CITIES.

DETROIT.

Charley's Aunt was at the Detroit first half of week of 9-11. This piece has become too well known during the three years in which it has been before the public to need special comment. It was first seen here last March, when it brought out all the laughter-loving members of the community, and it is attracting as many of the same class this week. For those who go to the theatre for amusement pure and simple, and desire to test their ability to the utmost, not troubling themselves with any hypercritical ideas of what a play should be, a more suitable comedy than Charley's Aunt could scarcely have been constructed. It is built on the broadest comedy lines, bordering on the coarse sometimes, but never descending to the vulgar, and it is absurdly but delightfully funny. It is seen to better advantage here this week than during its last presentation, as Etienne Girardot in the counterfeited aunt, a part he originally created. The entire cast is an excellent one, and includes our own Owen Fawcett in the part of Stephen Spettigue. Mr. Fawcett received a warm reception by his friends, and their appreciation and esteem took tangible form on the opening night in a mass of flowers. Other members of the cast who do clever work are Percy Lyndal, Frank Burbank, Edward S. Abeles, James Watson, Harry Lillford, Elsie Wilton, Nanette Comstock, Carrie Keeler, and Leslie Haskell. Charles Hoyt will arrive in town Thursday morning to superintend the production of his Black Sheep, which follows Charley's Aunt at the Detroit, opening Thursday evening. The engagement will be for three nights, 12-14, and it will doubtless prove a drawing card, as Hoyt's comedies always do. Sol Smith Russell 16-1.

On the Road is the title of a new musical farce which opened a week's engagement at Whitney's Opera House Sunday evening 8. It is managed by M. S. Robinson, former proprietor of Detroit's Wonderland. As the title would indicate, it utilizes the old idea of showing the peculiarities of the business by a play within a play. This particular utilization of the ancient theme is very new, being "on the road" but three weeks. Lydia Yeaman-Titus, who is a daughter of Annie Yeaman, is the star of the piece. She is a talented young woman, and the possessor of a pleasant soprano voice, which she knows how to use artistically. Her singing of familiar ballads is particularly agreeable. The piece itself is not surprisingly clever, but it is in the hands of a very good cast. The specialty performers of merit in it are Leonard Wales, Frank Hall, the De Forrest Sisters, the Four Cobans, and Allan May. Land of the Midnight Sun 16-21.

St. Flunkard drew the largest audiences of the season during its week's engagement at the Empire last season, and is likely to again break the record this week 8-14. Notwithstanding the fact that the critic would consider it as a play quite beneath his notice, it keeps right on drawing the crowd, and J. C. Lewis, the proprietor of the piece, is making lots of money out of it. One reason of its success undoubtedly is that Mr. Lewis employs good actors, among whom are: One Shattuck, Minnie Bernard, Grace Whitney, Frank Camp, Knox G. Wilson, and Agnes Lorraine. Sam T. Jack's spectacular extravaganza, The Bullfighter 16-21.

Elizabeth Garrison, a well-known Detroit girl, who was under contract to act under the management of J. M. Hill for the coming season, has canceled her engagement, and has signed with Harry Corson Clarke for his Denver co. KIMBALL.

JERSEY CITY.

Gus Heege opened at the Academy of Music in A Genuine Yentling 8-14 to good business. The play gives entire satisfaction. Mr. Heege is a peculiar character with a Swedish brogue, and has a quiet, neat way of doing it. The cast is a splendid one in every respect. Sadie Connolly and Merri Osborne do good specialties. The scenery is new and effective. Andrew Mack in Myles Aaron 16-21. Edward Harrigan 22-28.

Jersey City Lodge of Elks tendered a theatre party to Sister Florence Bindley at the Academy of Music 8. William H. Black of this city, has entered upon his duties as treasurer and business manager of the new Lyric Theatre, Hoboken, N. J.

The Schubert Glee Club has commenced rehearsals for a series of four concerts at the Tabernacle. Suchowsky's famous painting, Nana, will be on exhibition in this city for a short time commencing 16.

Manager Frank Henderson, of the Academy of Music, met with an accident 9 while at his home at Long Branch, N. J. He was explaining to a friend how easy it was for any one to do the Steve Brodie act, and as an illustration, made a dive into Hollywood Pool. He struck on his nasal organ, and now it is beautifully decorated with cast plaster and is as big as an ordinary egg.

Prof. Henry F. Wagner, of the Academy of Music orchestra, is playing a melody at that house 9-14 called "Mixed B. Pickles No. 2." It is composed of all the latest melodies, and is heartily received.

A life-size oil painting of Florence Bindley in her male character in The Pay Train last season adorns the walls of the lobby of the Academy of Music. It is 3 ft. by 6 ft. Miss Bindley presented it to the Academy management 6.

I was the first one to write Gus Heege last season that Andrew Mack would star this season in Myles Aaron, although Mr. Mack was doubtful about it at the time. Mr. Mack will be with us next week.

In addition to the bookings previously announced to appear this season at the Academy of Music are Donnelly and Girard, Thatcher and Johnson's Minstrels, Old Glory, Humanity, The Twentieth Century Girl, Bonnie Scotland, War of Wealth, Under the Mask, Down in Dixie, The Cotton King, In a Big City, The Black Crook, Shaft No. 2, The Fatal Card, The Pace That Kills, and On The Mississippi.

Milton Taylor, of this city, last season with Florence Bindley, has signed to play Jason in Pearson's The Land of the Midnight Sun.

A letter just received from Philadelphia from Charlie Dittmar, manager of Florence Bindley, reads: "We opened to standing room 9, and business increased with each performance. We could remain here two weeks. The piece is a go (made a hit), and we have decided to postpone the new play until next season."

Major J. R. Pond, who has been managing Mark Twain's lecture tour, arrived home here 6 from Victoria, B. C.

Kessler's Theatre (German) will hereafter be known as Prosser's Theatre.

Last season when Gus Heege played here he broke his wrist by falling upon it after the second performance. He met with another accident here 11. About the middle of the first act at the matinee he fainted overcome by the heat, and the curtain was rung down. After a short delay J. C. Huffman went on and played the part, and omitting the dialect (which is everything in the part) he did it very acceptably. J. S. Kusel played Mr. Huffman's part, Matt Hogan, satisfactorily. Mr. Heege wanted to go on at the next performance, but his doctor and friends prevailed upon him to stay home and rest, so as to be able to finish the engagement. WALTER C. SMITH.

MINNEAPOLIS.

At the Grand Opera House The Vale of Avoca was given 5-7 to very fair business. Charles H. Hopper, who assumed the leading role of Danny Farrell, sang his way into popular favor at once. His support was good. Charles Sheffield, John Furlong, Harry Rawlin, and Jennie Satterlee deserving special mention.

Mr. and Mrs. Robert Taber opened a week's engagement 9 in Henry IV. to a large and brilliant audience. The production was magnificent throughout and the audience was not slow to show its appreciation. Mr. Taber as Hotspur, made a decided hit. The part fits him like a glove. Mrs. Taber appeared to advantage as Prince Hal, although her work lacked color at times. Their support was exceptionally strong. Mr. Owen divided the honors with the stars as Falstaff and Glendower, and Mr. Meredith made an admirable King Henry. A Milk White Flag 16.

The regular season at the Bion Opera House opened with The Derby Winner, and the house was filled to the doors. With the comedians of this popular play Viola Arthur as Nell Williams made an emphatic hit. The others were equal to the requirements of their respective roles. The stable of real horses and the race-track scene were, as usual, taking features. Rush City 15-21.

At the Metropolitan Opera House The New Boy opened the regular season 9 to a well-filled house, despite numerous counter attractions. The piece was as funny as ever. Bert Coote was inimitable in the title role, and kept the audience at a roar of laughter throughout the performance. Louise Douglas made an excellent Mrs. Remnick. Homer Granville, as Dr. Candy; C. H. Truesdale, as Felix Roach, and Julie

Kingsley as Nancy Roach also deserve special mention. Gladys Wallis as Fanchon 16-21. The Lindon Dramatic Co., supporting Frank Lindon in The Son of Monte Cristo, is rehearsing here, preparatory to opening season at Faribault 16. Al Spink, author of the Derby Winner, was in the city week of 2-8. F. C. CAMPBELL.

ST. PAUL.

At the Metropolitan Opera House, Clement Bainbridge's co. presented Alabama 5-7, drawing good houses. The play was mounted finely, and was well presented. Frank C. Bunge gave an excellent portrayal of Colonel Preston. George B. Miller met with noticeable recognition as Colonel Moberly. Clement Bainbridge was capital as Captain Davenport. Edward B. Kelly as Squire Tucker, Dwight Allen as Decatur, Robert Conners as Mr. Armstrong, all do excellent work in their respective roles. Zoe Halbert as Mrs. Page made a distinct success. Ethel Irving was a charming Carrie Preston. Charles Hoyt's A Milk White Flag was presented by a very clever co. under the direction of Julian Mitchell and Stage-Manager John S. Marble, opening to a large audience 8. The staging and settings and appointments were all effective and in harmony with the play. Charles Stanley, who made up as Napoleon, was very clever. George A. Beane was decidedly good as Piggott Luce. John S. Marble was excellent as the Lieut-nant and also a prominent undertaker. Frank Lawton as the Private displayed amazing versatility. His singing, dancing, whistling and skill with the bones won for him repeated applause. Lloyd Wilson does good work as the Major, and possesses a pleasing baritone. He finely rendered several selections. John Sutherland made a hit as the Orphan. Lee Lamar was excellent as the Widow. Cora Tinnie and the four Vivandieres well deserve favorable mention. Charles Warren, Ed. G. vie and William Diston contributed good work, and the hand was a feature. Julia Marlowe-Taber and Robert Taber in repertoire 16-22.

At Lit's Grand Opera House a clever co. presented Gus Heege's farce comedy Rush City 3-11 opening to crowded houses and delighted audiences. The entire production has been changed since seen here a year ago. The set-very, settings and appointments are excellent. The co. is one of the best in their line. The girls are pretty, the dancers clever and graceful and the comedians are exceedingly funny. J. Sherrie Mathews as John Jay Rush and Harry Bulger as Professor Leyden jart do very clever work and kept the audience in good humor throughout the play. Frank O'Brien does good work as Anastasia Tied and is particularly clever in his dancing specialties. Joe Coyne as Washington Chamley, J. J. Gallagher as Pat ck McIntyre, John Hyams as the Preacher, and M. Hecker as the clever in their respective roles. Olive White is a pretty woman and talented actress and possesses a pleasing voice. She enacted Mrs. Winifred, a difficult role, in a very clever manner. Mabel Craig as Nannie Nesbitt, Helen Reimer as Carrie Emerson, Carrie Locher, Maryn Marston, Edna Aug sustained their respective roles acceptably. Gladys Wallis and Frederick Paulding in Fanchon the Cricket 12-14; Steve Brodie in On the Bowery 15-18.

At the Auditorium in Old Virginia, a negro special v performance, was given by a large and clever co. 9-14, opening to good houses. Prominent among the specialty artists are Madame James the black nightingale, the Gilman Family, Don Carlos the Jenkins Brothers. GEORGE H. COLLAVER.

PROVIDENCE.

Considering the extremely hot weather which we have had thrust upon us the past week the attendance at our theatres has been very good.

Eugene Tompkins' Black Crook opened the season at R. F. Keith's Opera House 9 and drew good-sized audiences all the week. The production was gorgeous and splendidly staged. The specialties were excellent, and the clever artists who rendered them were continuously applauded. Tim Murphy in A Texas Steer 16-21.

The Providence Opera House was dark 9-11. For the rest of the week, beginning 12, Courtenay Thorpe occupied the house, presenting The Story of a Sin on Thursday and Saturday nights, and the triple bill, The Light That Failed, Reading a Tragedy, and Dorothy's Lovers, on Friday night and Saturday afternoon. The Foundling with Miss Fitzgerald 16-21.

May Smith Robbins appeared at Lothrop's Opera House 9-14, and presented her musical comedy, Little Trisxie, to well pleased audiences. The star assumed five different characters in a decidedly pleasing manner, and she was at all times perfectly natural. Her singing and dancing were good, and she received merited applause. The play is replete with bright specialties, and nearly every one in the co. was a contributor. The cast was a strong one and included Bertha St. Clair, Lorene Jansen, Mildred Forrest, Angie Russell, Rose Delano, George P. West, and Lee McCord, J. J. Mackie, Master Hugo and Fred Robbins. Katherine Rober in Killarney 16-21.

A. Paul Keith ran down from Boston 9 and was present at the opening of Mr. Keith's house in the evening. I. S. Rose, in advance of Gus Hill's Novelities, and W. D. Turner, of A Texas Steer co., were here 11. Edith Collins was in the city 9.

Linda East of Long Branch, joined May Smith Robbins' Little Trisxie co. here.

James E. McElroy, who has been ill at his farm near Port Jervis, N. Y., has returned to his home in this city, and is slowly recovering.

Each woman who attended Keith's Opera House opening week was presented with a handsome souvenir in the shape of a book with illustration and description of Keith's Boston Theatre.

William H. Low, former of Low's Opera House in this city, and now known as R. F. Keith's Opera House, died from a stroke of apoplexy at his home in this city, evening of 8. Mr. Low was widely known in theatrical circles and a member of Providence Lodge No. 14, B. P. O. Elks and a Past Trustee of that order. He was forty-five years old and leaves a widow and two children. HOWARD C. RIPLEY.

OMAHA.

Boyd's Theatre was opened for the season 8-10 by the Pauline Hall Opera co., presenting Dorcas, which was well received, drawing paying houses. All of the co. are deserving of the highest commendation. Eva Davenport's suctious humor and rich contralto voice won for her the highest encomiums. Jeannette St. Henry, who has a most beautiful stage presence and lovely voice, divided honors with her. The serenade sung by Mr. Saylor was a perfect gem. John Griffith's Faust 12-14; Roland Reed in The Politician, Innocent as a Lamb, and I Love My Wife 15-21.

The Pauline Hall Opera co. camped from Omaha to San Francisco, and will open the season there Sept. 15.

At the Creighton Theatre the John Stapleton co. are playing a return engagement 8-14 to good houses, in spite of the unseasonable warm weather. Americans Abroad and The Charity Ball divide the week. The co. is exceedingly well balanced, and it would be an injustice to particularize where such general credit is due. Nellie Strickland is a very acceptable addition. Her Barons de Beaumont evinces careful study in both character and dialect. There is a refreshing spontaneity and an enjoyable interestness peculiar to the co. which are very winning. Derby Winner 15-18; The Hustler 19-22; Trilby 23-25.

Ringling Brothers World's Greatest Show packed the canvas afternoon and evening 9. In every sense of the term this is a first-class show, doubling in size and attractiveness every time they have come to this city. While almost all acts are worthy of praise the star attraction is the Dacomas-Lewis, Marie and Fancion. Lemon Brothers circus will be here in the near future. Pain's Siege of Vicksburg and pyrotechnics are showing to good business at Courtland Beach. J. R. RINGWALT.

DENVER.

A. M. Palmer's Trilby co. will not come to the Taber next week, as the bill boards announce. There is some misunderstanding regarding dates, which postpones the engagement until Nov. 4, or on the co.'s return from the Pacific Coast. The house will be dark until week of 23, when Too Much Johnson comes.

In Old Tennessee opened its season at the Broadway night of 9, and it was the beginning of what the house management claim will be an active season. It was certainly pleasant to see the beautiful theatre again open, and the attraction was one of fair merit. Next attraction is the Bostonian week of 30.

At Manhattan T. W. Robertson's fine old comedy, Home, was done by the stock co. week of 9-14 to good business. It has been seen many times in Denver, but its revival was a treat in the hands of the competent co., whose loss will be severely felt when the season closes in two weeks.

At Elitch's another week of specialty drew well.

The gardens were recently rented for a charity benefit, and the day netted about \$2,000 for the promoters. Harry Corson Clarke's Lyceum looks as bright as a new pin since the renovators and decorators have left it. It is all ready for rehearsals when the new co. arrives. W. P. FRABODY.

SAN FRANCISCO.

Litigation is threatened over the rights to A Woman of No Importance, which is to be played at the Columbia next week. Al Hayman claims the rights, and unless the stipulated royalty is forthcoming proceedings will be taken. This is the first tilt between the two firms.

The San Jose Mercury says Charles Hall, manager of the Auditorium and Fanny Bowman of Frederick Warde's co., are to be married during the Christmas Holidays.

Reports say that Gillette's Too Much Johnson is doing a phenomenal business throughout the interior.

Arthur Byron and Charles Dillingham in company with your correspondent, rode to San Jose and back, a distance of 104 miles, on a bicycle last Sunday, in the phenomenally fast time of two hours, forty-two minutes and ten seconds. (I really am not positive as to whether it was ten or eleven seconds.)

A new play has been written for John Drew by Malcolm Watson a London playwright, entitled The Haven of Content. Anthony Hope and E. E. Rose have also written a play for him which will be produced next Spring.

Maurice Barrymore returns to New York Monday week, to begin rehearsals for The Heart of Maryland. Sedley Brown's new play The Colonel's Wives, was presented for the first time at the Avon Theatre, Stockton, Cal., by Gus Frohman's Jane co. and according to reports made an instantaneous hit.

Manager T. D. Frawley arrived from the East on Thursday looking tired and careworn.

The Black Hussar, at the Tivoli, has been receiving its share of patronage this week. The Tivoli at present has an exceptionally strong cast. Adolph Bauer, the musical director, who has been away on a vacation, has returned very much improved in health. Next, Faust. The sheriff closed the doors of the Grove Street Theatre last night.

Leonard Grover is making great preparations for the Alcazar opening, which takes place Saturday, 18. Jennie Kennark and Charles E. Lothian have been engaged. Everybody's Friend and a new farce-comedy, written by Mr. Grover and called The Ringer, will be the opening bill.

John Drew's engagement at the Baldwin has certainly been a profitable one thus far. The Masked Ball and The Butterflies received almost as much attention now as at their first presentation in this city. Maud Adams has charmed our theatregoers; everybody seems to be singing her praises. Next week will be devoted to repertoire. Pauline Hall underlined.

The Columbia has been doing a very fair business. Disney in Mayor's Appointment again shows his aptitude in versatile lines. Miss Winter, assisted by Mr. deach, plays the grand-daughter with exquisite delicacy and tenderness. A Woman of No Importance reveals Miss Coghlan in an exacting character. Maurice Barrymore plays cautiously and well, in fact I never appreciated Mr. Barrymore in anything so much as I did his Lord Illmworth. The District Attorney next.

The revival of grand opera at the Tivoli has met with instantaneous success. Faust, as presented by the new cast, has met with enthusiastic approval. Ida Valera, Laura Millard, and Alice Cook enjoy frequent encores, as do Martin Bache, George Broderick, and John Raffael. The production was enchanting. Lucia next.

The new opera by Noel Brandt and Sands Thomas, called Captain Cooke, has been fairly patronized at the Bush Street Theatre.

Morocco's Grand has been ringing with patriotism this week. Across the Potomac has been well received by large and enthusiastic audiences. On the Rio Grande 8-15.

The difficulties attending the Grove Street Theatre have been amicably settled. U. T. C. is receiving small patronage.

C. J. Richman is to take the place of Maurice Barrymore in Stockwell's co. of players.

Henry E. Disney contemplates giving a Sunday matinee performance, the programme for which will embrace his famous imitations of the great stars of the American and English stage.

William E. D. lan, owner of the Grove Street Theatre, dropped dead last Wednesday, due to heart disease.

Douglas White will manage Grover's Alcazar. He is extremely popular and very intimate with the newspaper fraternity.

Sam Grover, Sr., has quite a valuable collection of people for his opening next Saturday, 14.

Hope Ross and Maclyn Arbuckle, of the Frawley co., together with your correspondent, visited the Chinese Theatre last Saturday night. H. P. TAYLOR, JR.

INDIANAPOLIS.

At the Grand Opera House Anna Eva Fay opened to good business in her latest London and Oriental sensation, Somnolency, and mystified the patrons with her feats in mind-reading. The Fatal Card 16.

At English's Opera House Superbia 16-21.

Old Tennessee was presented at the Park Theatre to good houses 9-11, despite the hot wave. The Bughar and Hag of Truce 12-14; The Scout 16-21.

The Fan Mail with its realistic scenes and mechanical effects opened to good business 9-11. Niagara Falls and a freight train are special scenes and deserving of praise. American Vaudeville co. 12-14.

Great preparations are being made by local managers for next week, State Fair Week, and splendid attractions are offered at all theatres.

About 4,000 people witnessed the spectacle, A Night in Pekin, 10.

Baron's Superbia co. is rehearsing at English's Opera House, preparatory to the opening of their season here Sept. 16. G. A. RECKER.

BUFFALO.

William Barry in The Rising Generation opened at the Star Sept. 9 to a big house. Mr. Barry is as pleasing as ever in his specialties. The Rising Generation was one of the Academy bookings transferred to the Star 9-14. De Wolf Hopper 16-18; The Gay Parisians 19-21.

Land of the Midnight Sun is the latest in melodramatic scenic productions Buffalo has seen. There is the usual villain, hero, and martyr, who serve their purposes in new name and garb. The scenic effects are novel and startling. Bobby Gaylor and Al Wilson 16-21.

The new managers of the Court Street Theatre are furnishing patrons with first-class attractions. The Levines week of 9-14, and the Lawrences head the programme. Sam Jack's Creoles 16-21. B. H.

NOTES FROM AUSTRALIA.

SYDNEY, N. S. W., Aug. 15.

The Gaiety Girl company will occupy the Lyceum and has been playing to very large business in The Gaiety Girl and In Town. The Shop Girl, which was introduced to the Sydney public on Saturday last, promises to do as well as its predecessors. Messrs. Williamson and Murgrove have made arrangements with George Edwards for an extension of the Australian tour of this company and the production of The Shop Girl and Gentleman Joe, neither of which plays were included in the original repertoire. The company will tour Queensland and New Zealand.

In Town, which has been voted better than The Gaiety Girl, afforded a fine scope for Louis Bradfield, who as Captain Coddington, a man about town, kept the large houses in a perpetual simmer of laughter. His business reminds me of Arthur Roberts, though Mr. Bradfield only admits to having seen the last-named comedian once at a matinee.

A ROYAL DIVORCE.

Messrs. Williamson and Murgrove's next novelty at the Lyceum is to be a big Napoleonic production of A Royal Divorce, from the pen of the late W. G. Wills, the poet-dramatist. Phil Gancher is now busy on special scenery, as the show is to be principally spectacular.

The Dacres' season at Her Majesty's was not a success from a financial standpoint. They are now appearing in Adelaide under the management of the veteran Wybert Reeve, and intend playing a return season here at The Criterion, a theatre more suitable to their style of plays.

George Rignold is now producing Youth, which has not been seen in Sydney for many a long day. The revival is meeting with a fair amount of success, which is due to its splendid mounting. Mr. Rignold vacates Her Majesty's in September and will take a well-earned rest, visiting America and England. Prior to leaving

here he is to be banqueted by the leading citizens of Sydney.

THE CRITERION TO RE-OPEN.

The Criterion, which has remained closed much longer than such a comfortable bijou playhouse deserved, is to be re-opened this month by Messrs. L. J. Lotus and William Elton, the latter of whom will star in farce-comedy.

REVIVAL OF BUSINESS.

The two variety houses, Harry Richard's Tivoli and York and Jones' Empire, have both done exceedingly well during the past month; and en passant I may say that there is every sign of a revival of business all round in our theatrical world.

Harry Richards, whose departure for Europe has been put off so many times lately, is leaving by to-day's American mail steamer. A fellow passenger on the boat will be Clifford Hatté, son of Sir Charles Hatté, who has been lecturing through these colonies.

Bland Holt has engaged Elizabeth Watson, a younger sister to Henrietta Watson, who was so popular in these Colonies as a member of Mrs. Bernard Beece's, Williamson and Murgrove's, and Bland Holt's companies, to take the place of Miss Spong, who has joined the Brough and Boucault company, vice Grace Noble returned to England.

Williamson and Murgrove's Comic Opera company—despite the loss of their prima donna Nellie Stewart, played an unusually successful season at Adelaide. The prima donna parts were distributed amongst Florence Young, May Pollard, Nina Osborne, and Juliet Wray. The last named is an acquisition to the ranks of this favorite company, and what is more is an Australian born artiste. The company is now playing in Brisbane (Queensland), where they are always sure of a good reception.

William Elton, shortly to open at Sydney Criterion The Governor, in which play he will be remembered as having appeared at Wallack's, New York, was specially engaged to play J. L. Toole's part in Lumley's Thoroughbred during the Brough and Boucault companies' recent Melbourne season.

Mr. and Mrs. Thomas Hudson returned from India by the Himalaya and are now in Sydney. On March 9 last they closed a 112 nights' season at their Theatre Royal, Calcutta. Next month they intend playing a brief season at their Adelaide Theatre, the Bijou. They hope to have made all the necessary engagements for their annual Eastern tour to enable them to return to India in September next.

The Esty-Marsh concert party has been registered here as a "limited" company. Their business is improving.

Mr. and Mrs. Charles Arnold have left Australia for Africa after a fifteen months' stay here, during which time they have been very successful, principally with Charley's Aunt, in which Frank Thornton was male star, Hans the Boatman and Captain Fritz. At the Cape Mr. Arnold will appear in Hans the Boatman, Captain Fritz, and Little Em'ly. The part of Micawber in the last-named play is one in which Mr. Arnold appeared with success through the United States and Canada.

A new concert-party is due here in September under the management of Messrs. Stevens and Howells, the well-known *cult-procurers*. The artists engaged include Evangeline Florence, soprano, and Lilie Blood, contralto, who has appeared in opera and in a concert tour with Adelina Patti. Mack Homburg will be the solo pianist.

Signor Palladini, the tenor of Lyster's last opera company, died last week in Melbourne, aged 48 years.

THE WHITE SQUADRON IN AUSTRALIA.

King Hedley arrived from America by the last Canadian mail steamer. He is going to tour our colonies with The White Squadron, in which play he informs us, he has toured America for thirty consecutive weeks. The Australian rights of the play, I understand, "elong to the Messrs. McMahon. Mr. Hedley was in Australia some years ago.

Mr. and Mrs. Robert Brough, who appear to have been enjoying their well-earned holiday in London, will rejoin the Brough and Boucault company in October next.

Latest files from South Africa report that Jennie Lee ("Jo") has netted over £1,000 by her tour in that country, and also that she has had a rupture with her manager.

Mrs. Bryer, who has been associated with the Australian stage for some considerable time, is about to return from London.

In Town is to be presented by the Royal Comic Opera company during their Brisbane season. Frits Rimma of The Gaiety Girl company, who is out of the cast of The Shop Girl, is going up to Brisbane to play his old part of Hoffman.

George Rignold has now in rehearsal a biblical play entitled Pharaoh, with which production—which is to be something out of the common—he will close his long lease of Her Majesty's Theatre. The new lease of this handsome playhouse is Alfred Woods, who inaugurates a melo-dramatic season in October next with The Scout, a sensational American (?) play.

G. F. Rashford, the secretary of the Irving testimonial committee, has forwarded to George Rignold, of the dramatic profession in Australia, four albums of vellum in which the English actors now here may inscribe their autographs. The intention of the committee is to present the autographs to Henry Irving in a valuable casket of gold and crystal.

A cable message from New Zealand reports the successful production in Wellington of George Leitch's new drama, The Land of the Moa.

George Darrell and his company have returned from New Zealand, where the weather was very much against them.

Granville Blake, an English actor of repute, has joined the Brough and Boucault Comedy company.

Charles Erin Verner, the Irish comedian who recently played a short season at Her Majesty's, is now starting in Queensland. E. NEWTON DALRY.

SIEGMAN AND WEIL

THEATRICAL, CIRCUS,

AND

MILITARY SUPPLIES.

110-112 Greene Street, New York.

Send 2-cent stamp for our NEW CATALOGUE just issued. Largest, complete stock of GOLD and SILVER TRIMMING, STAGE JEWELRY, SATIN, FLUSHES, ANNONS, Etc., in fact, everything required for THEATRICAL WARDROBE at

Lower Prices Than Any Other House.

Just a few items to give an idea of our prices: TIGHTS or SHIRTS, from 95c. a pair, upward. SPANGLES, in gold and silver, \$1.10 a pound. WIGS from 50c. upward. GOLD or SILVER TRIMMING from 2c. a yard upward.

Goods sent C. O. D. A deposit required on all orders. Satisfaction guaranteed or money refunded.

ATLANTIC TRANSPORT LINE

NEW YORK---LONDON.

Mohawk	Sept. 21
Mobile	Sept. 28
Massachusetts	Oct. 5
Manitoba	Oct. 12
Mississippi	Oct. 19

These fine twin-screw steamers have been specially constructed for the London trade. They are fitted with electric lights throughout, and have splendid accommodations for a limited number of first-class passengers.

For freight, passage, and other information apply to the NEW YORK SHIPPING CO., General Agents, Produce Exchange Building, 4 Broadway, N. Y.

CORRESPONDENCE.

ALABAMA.

DECATUR.—ECHOES' OPERA HOUSE (J. J. Gordon, manager): Lindes' Comedians, headed by Edwin Hartford, in the Shrook, to a good house Aug. 25. Audience well pleased.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE (Ben. S. Thies, manager): McKee Rankin and Mr. and Mrs. Sidney Drew in repertoire 27 to fair business. They produced on night of 6 to a very large audience. The Bachelor's Baby, by Coyne Fletcher of the Treasury Department at Washington, which made quite a success. Darkest Russia 13, 14.

MONTGOMERY.—McDONALD'S THEATRE (G. F. McDonald, manager): The season will be opened on 27 by Joe Cawthorne and his co. presenting his new comedy, A Fool for Luck. Manager McDonald says he has the best line of attractions booked for this season that has ever been seen in this city.

MOBILE.—THEATRE (J. Tannenbaum, manager): Down in Dixie 4; fair house.

GADSDEN.—KYLE'S OPERA HOUSE (Charles L. Leon, manager): Signor Bosco appeared in The Enchanted Palace of Illusion 4, 5, 6, to very good houses.

ARKANSAS.

LITTLE ROCK.—CAPITAL THEATRE (Walker and Ripley, lessees, G. B. Nichols, manager): J. K. Emmet and co. in Fritz in a Madhouse opened the regular season to a fair house 9.—ITEM: H. W. Brinkley, manager for J. K. Emmet, will remain in Little Rock (his home, for some time to look after other interests, and has engaged J. Robertson Smiley as his representative.

CALIFORNIA.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): John Drew, who was booked for week of 9-14, canceled, and the house will remain dark throughout September.

BURBANK THEATRE (Fred. A. Cooper, manager): Frohman's co. in Jane to very large business week ending 7. The Colonel's Wives, by Sidney Brown, 8.—ITEMS: The outdoor production of As You Like It at Sycamore Grove 4 was a pronounced success, and a handsome sum was realized for the benefit of the Good Samaritan Hospital.—Manager and Mrs. Wyatt are retreating for a short time at Santa Barbara.

OAKLAND.—MACDONOUGH THEATRE (Charles E. Cook, manager): John Drew and co. in repertoire 26.—OAKLAND THEATRE (J. J. Collins, proprietor, Louis Imhaus, manager): Stewart's Comic Players in U and 128; May Stannary and co. in Queens next.

STOCKTON.—Yosemite THEATRE (Frank P. Adams, manager): After a dearth of attractions during the past year, the outlook for the winter season is more promising. The house will open 9 with Lorraine Hollis and a fair co. week of 9-15, followed by Frawley Dramatic co. week of 15-22.—AVON THEATRE (James Lent, manager): Dark 9-15.—Gossip: There is some talk of the Yosemite Theatre Co. controlling the Avon by leasing the same, but the papers have not been made up to date.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Jane drew a fair house Aug. 30. City Guard Band Minstrels (local talent) 2; big house. San Diego Operatic Society will present Pinafire 9, 10.

CONNECTICUT.

HARTFORD.—PROCTOR'S OPERA HOUSE (F. W. Lloyd, manager): Charles T. Ellis 4 in The Alsatian sang sweetly and appeared in handsome costumes. The Black Crook can't draw as excited 5. A farce comedy entitled A Green Goods Man 6, introduced Edwin in her novel dances, also Cora Pryor and Georgia Chantres in graceful and pretty Triby dances saws, Ida Jeffries Goodfriend and Courtenay Thorpe 9 presented three charming little plays in which both were seen to advantage. Carolyn Kenyon made a most favorable impression with her grace and beauty and pretty stage manners. The entire supporting co. was excellent. Primrose and West packed the house as usual 10 and presented the best bill they have ever given here. Wang 11; Louis James 12; Walter Lawrence and Theresa Milford 13.—ITEMS: The Governor's Foot Guard are rehearsing a musical entertainment which they will soon present at their hall.—Anna Robinson, of Temperance Town, spent Sunday in driving about the suburbs, on her way from Newport to New York.—Mrs. Lawton, mother of Frank Lawton, the well-known comedian, after residing in this city all her lifetime and reaching old age, will remove to Brunswick, Ga., to hereafter make her home with her son, Dr. Harry Lawton.—Walter Thomas, of New Britain, last season with Julia Marlowe Taber, is touring Europe with his mother.—Henry Roberts, for many years associated with his father, Colonel W. W. Roberts in the management of the latter's theatre (now Proctor's) will have charge of the tour of Jewett, the magician, the coming season.—W. R. Sill, of the Post, well known in the profession, is dividing his leisure in hunting up subterfuge names for "Judge" Bill Hall and drilling in the awkward squad of the Governor's Guard. He promises a new list after the Atlanta trip. The City Attorney has ruled that the piece of land in dispute between the Trustees Insurance Company and the city, where the new theatre was to be erected, belongs to the city and work on the theatre has been suspended, permanently probably, as the Co. say they will neither purchase nor fight the claim, but will wait until the city relinquishes all claim to this plot voluntarily. Bridgeport correspondent please read my note about new theatre in MIRROR, Sept. 7.—The Elks will publish a paper daily at and during the continuation of their bazaar. They will be in charge of Colonel E. W. Graves, formerly editor of the Register.

TORRINGTON.—OPERA HOUSE (F. R. Matthews, manager): Season opened Aug. 31 with The Girl I Left Behind Me at advanced prices to a large and delighted audience, despite stormy weather.

ROCKVILLE.—HENRY THEATRE (Murphy, Wendt, and Fittin, managers): Rice and Barton's Comedians opened the season 5 to a good house, the audience being well pleased. Hope Club (local) 10; the Gormans in Gilhooley Abroad 23; Up-to-Date Girl Oct. 2. Fabio Romani 9.—ROCKVILLE OPERA HOUSE (J. H. Freeze, manager): Nellie McHenry 3; fair house. Hi Henry's Minstrels 7 gave a good show to a packed house, the largest seen here for some time. Courtenay Thorpe co. in The Light That Failed 10 to a well-pleased audience. White Squadron 18.—ITEMS: Gorman's Japanese jugglers and acrobats and Prof. Kreisel's Canine Wonders will be the attraction at the Fair Sept. 10-12.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): Peter F. Dailey in his new play The Night Clerk 4; large business. Primrose and West's Minstrels 11; The Fatal Card 12. Wang 13.—GRAND OPERA HOUSE (G. B. Bunnell, manager): A Green Goods Man did well 5. Lewis Morrison's Faust co. received their share of patronage 6, 7. Nellie McHenry in A Bicycle Girl, opened for two nights 9 to a good-sized audience; co. good. Gus Hill's Novelty co. 12-14.

NORWICH.—BROADWAY THEATRE (Dodge and Harrison, managers): Nellie McHenry in her new play A Bicycle Girl, had a fair house 3, but failed to make much of a hit. Miss McHenry is too bright an actress to waste her talents on such a flimsy piece. The co. all worked hard and there are some bright lines and pretty music, but as a whole it is disappointing. It may, however, be whipped into a success by vigorous revision. Tomplin's Black Crook drew a large and well-pleased audience 6. The dancing and specialties were very clever. Humanity 10; good business. Joseph Grimmer and Phoebe Davies are well liked here, and were cordially received. The rest of the cast is adequate, and the scenery and effects of the best. Pinafire (local talent) 11; Louis James 14; Wang, Lewis Morrison's Faust and Rhea underlined.—BROOK OPERA HOUSE (Ira L. Jackson, manager): Rice and Barton opened this house 7, to a large audience and gave a good variety performance.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, manager): T. Q. Seabrooke in A World of Trouble 6; large and well-pleased audience. Nellie McHenry in The Bicycle Girl 7; business light.

NEW BRITAIN.—RUSWIN LYCEUM (Gilbert and Lynch, managers): Lewis Morrison's Faust 7; fair house. Thomas Q. Seabrooke in A World of Trouble 6. This is Seabrooke's new comedy, and is destined to make a success. Louis James played Othello to a fair house 10; Wang 12; Black America 13.—OPERA HOUSE (John Hanna, manager): Dark 9-14.

WATERBURY.—JACOBS OPERA HOUSE (Jean Jacobs, manager): Tony Farrell, supported by a good co., appeared in Garry Owen 7. The performance was

witnessed by a fair sized audience. Louis James opened his season 9. He appeared as Othello before an audience that completely filled the house. Wang was greeted by a large and well-pleased audience on 10. The work of the chorus was unusually good. Humanity delighted a large audience on 11.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): Charles T. Ellis 7; good business. Fabio Romani, with Living Pictures, 12 to fair business. Miss Milford as Nina made a great hit. Frederic Bryton in Forgiven 15.—ITEM: Charles T. Ellis and party while enjoying a sail on a steam yacht on Highland Lake, this city, came in contact with a large hidden rock and for a time great excitement prevailed, but, fortunately, no damage was done.

WILLIMANTIC.—LOOMER OPERA HOUSE (J. H. Gray, manager): Rice's Merry Comedians 9, 14 to fair houses. J. Walter Kennedy in Samson and Deilah 17; Wang 18; Gorman Brothers 24.

COLORADO.

PUEBLO.—GRAND OPERA HOUSE (H. F. Sharpless, manager): Falka was given 2 by the Dumb Opera co. opening the season of the Grand to a large audience. The Joe Newman Concert co. 13; Too Much Johnson 27.

COLORADO SPRINGS.—OPERA HOUSE (S. N. Nye, manager): The Dumb Opera co. opened the season 3 with Falka to light business. Joe Newman's Concert co. 6 to S. R. O.; everyone pleased.

LEADVILLE.—WESTON OPERA HOUSE (A. S. Weston, proprietor): House dark 2-8.—LYCEUM THEATRE (—Simpson, manager): Simpson's co. in Behind the Scenes to good business week ending 4.

GREELEY.—OPERA HOUSE (W. A. Heaton, manager): House dark 9-15. The first of the Rocky Mountain course of eight lectures and two concerts will open 24 with Gen. John B. Gordon as the lecturer.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Jesse K. Baylis, manager): The season was opened on 3 with A Trip to Chinatown. Miss Bigger, the widow, is a Wilmingtonian and was greeted by a packed and enthusiastic house. Grimes' Cellar Door 3; good business. Limited Mail 7; S. R. O. Charles's Aunt delighted a large audience 10. Spider and Fly 13; Primrose and West 14; Green Goods Man 19; Silver King 20; Gus Hill 21.—BYRON THEATRE (Frank Beresford, manager): Since the opening of this house under the present management success seems assured, and the house continually gains in favor. Turner's Vaudeville co. began a week's engagement 9; business good. Al. Reeves' Variety co. 16-18; Kodak co. 19-21; Midnight Special 24-26; The Westerner 26-28; All the Comforts of Home 30.

GEORGIA.

AMERICUS.—GLOVER'S OPERA HOUSE (Bloom Brown, manager): The season opens 25 with Joe Cawthorne in A Fool for Luck followed by Al. G. Field's Minstrels 28. The season promises to be good although there is a short cotton crop.

ROME.—NAVY'S OPERA HOUSE (James B. Nevin, manager): Edwin Hanford, assisted by the Lindes Comedians, has just finished a week's engagement beginning 2. He played to good houses. Joe Cawthorne in A Fool for Luck 12. Manager Nevin has greatly improved his Opera House and promises that this season will be the best Rome has ever had.

ILLINOIS.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): The Holden Comedy co. to good business 27. County Fair week, with specialties by Myque Brearton, a well-known Rockford boy between the acts.—ITEMS: Manager Jones left for Louisville, Ky., 8 with commander-in-chief Colonel Thomas G. Lawler, to attend the National Encampment of the G. A. R. and as Adjutant-General to make his final report to that body.—Myque Brearton will join the St. Perkins co. at Kankakee, Ill., 10.

DECATUR.—GRAND OPERA HOUSE (F. W. Haines, manager): A Modern Woodman 2; fair house. The co. were stranded at Springfield but secured aid from the Order and is on the road still. Ali Baba 3; large business. Fast Mail 4; fair house. Lincoln J. Carter's co. (The Defaulter 7 gave a good performance. Hoyt's A Black Sheep pleased a large audience 9. Triby 12; Lawrence Hanley 16; Sinbad 18.

BLOOMINGTON.—NEW GRAND (C. E. Petty, manager): The Fast Mail 3; light houses due largely to inclement weather. The Defaulter 5; poor business. A Modern Woodman 6 failed to appear having stranded in Peoria, Ill. It is understood the co. is again on the road. Murray and Mack presented Finnigan's Ball 7 to almost the capacity of the house. Triby 11; Lawrence Hanley 17; St. Perkins 21; Passing Show 23; Bower Girl 26; Bunch of Keys 27.

QUINCY.—OPERA HOUSE (Chamberlin, Barhydt and Pamore, managers): American Extravaganza co. in Ali Baba 5; 6; large and well-pleased audiences. Side Tracked 10; Cleveland's Minstrels 12; Silver Lining 14.

SPRINGFIELD.—CHATTERBOX OPERA HOUSE (R. I. Freeman, manager): A Modern Woodman, presented for the first time and under the management of Harry Snow, a Springfield man, drew two large audiences Aug. 30, 31. The Dazzler to a small audience 1. The Defaulter 16; Three Rubies 17; Kentucky Girl 21; In Old Kentucky 23-25.

ELGIN.—DU BOIS OPERA HOUSE (Fred. W. Jencks, lessee and manager): The Old Homestead 7; good-sized audience, should have been S. R. O. The co. is a strong one. George W. Wilson as Uncle Josh made a big hit. The double quartette made a tremendous hit, claimed by many to be the best ever heard in this city.

MT. STERLING.—GRAND OPERA HOUSE (J. M. Murphy, manager): McCabe and Young's Minstrels 12.

DIXON.—OPERA HOUSE (F. A. Truman, manager): Old Madrid 9; good performance to a very poor house. The Matrimonial Agency 12.

PRINCETON.—APOLLO OPERA HOUSE (C. G. Cushing, manager): Signor Blitz, magician, 2; poor house; fair performance. Mattie Choate's Dramatic co. 27; good houses. Their repertoire includes Queen, Jack of Diamonds, Queen's Evidence, Pawn Ticket 20, and Triby. Performances were not satisfactory. Hoyt's Bunch of Keys 18.—ITEM: F. C. Burton and H. J. Russell are here after being out with The American Hero co.

MATTOON.—DOLE'S OPERA HOUSE (Charles Hogue, manager): James Riely presented The German Soldier, The Broom-Maker, and Our Married Men 57 to fair business.

JACKSONVILLE.—GRAND OPERA HOUSE (Tindall Brown and Co., managers): Hoyt's Bunch of Keys 6; good performance; fair house. A. M. Palmer's Triby 18; Bower Girl 28.—ITEM: The stage and dressing-rooms have been greatly improved with the paper and carpets.

CREATOR.—PLUMMER OPERA HOUSE (J. E. Williams, manager): Gustave Frohman's co. in Sowing the Wind 1; large and appreciative audience.

GALESBURG.—THE AUDITORIUM (F. E. Berquist, manager): A Bower Girl 4, and Old Tennessee 5, 6 to fair houses. Ali Baba 7; large and well-pleased audiences. A Modern Woodman 9 (canceled); The Silver Lining 13; Tornado 17; Triby 19; Bunch of Keys 23; Roland Reed 25; In Old Kentucky 26.

EFFINGHAM.—AUSTIN OPERA HOUSE (Warren and Austin, managers): James A. Riely in A German Soldier delighted a select audience 9.

LA SALLE.—ZIMMERMAN OPERA HOUSE (E. C. Zimmerman, manager): Triby 5; S. R. O. at advanced prices. Field's Darkest America 9; top-heavy house; audience well pleased.

MONMOUTH.—PATTER OPERA HOUSE (Webster and Perley, managers): Darkest America 3; good house; performance satisfactory. Billy Miller is a recent addition to the Darkest America co., having joined at Des Moines on Aug. 28. Gordon-Gibney in repertoire 9-14 (Fair Week). The Tornado 18; The Defaulter 20; A Bunch of Keys 21; A Cracker Jack Oct. 2. The Prize Winner 5.—ITEM: O. E. Hallam has gone East from his summer home here to assume the management of Fro. Man's New Boy co.

CLINTON.—NEW OPERA HOUSE (John B. Arthurs, manager): Carter's Fast Mail 6; S. R. O.; audience well pleased.—KENNEDY OPERA HOUSE: O'Grady's Mishaps co. 9-14; Fair week; good business.—ITEM: Manager Arthurs has fitted up the old Fair Opera House, which will be known as the New Opera House for this season. He opened 6.

OTTAWA.—SHERWOOD'S OPERA HOUSE (F. A. Sherwood, manager): Al. G. Field's Darkest America 10; capacity of the house.

EAST ST. LOUIS.—McCASLAND'S OPERA HOUSE (Frank McCasland, manager): Side Tracked 9; good

house and gave satisfaction. Charles H. Hopper in The Vale of Avoca 14; Lawrence Hanley in The Player 15; A Cracker Jack 22.—ITEM: Manager J. W. Reed resigned as manager of McCasland's 9; Frank McCasland, formerly treasurer of the house succeeds him. Mr. Reed has accepted a position with the F. G. Turner Electrical Co. of this city.

CHAMPAIGN.—WALKER OPERA HOUSE (J. W. Muliken, manager): Fast Mail to a crowded house 7. Sowing the Wind to good business 11. The Almann 23; Hoyt's Bunch of Keys 28.

ENGLEWOOD.—MARLOWE THEATRE (R. T. Timmerman, manager): Dark 7-11.—NEW LINDEN THEATRE (Frank E. Baker, manager): A Turkish Bath opened 8 for a week to a fair house. Business has not been good on account of the extremely hot weather. Maloney's Wedding will open 15 for a week. Mr. Baker will put a first-class co. on the road 29 in A Pawn Ticket with Edith Ellis as the star.

INDIANA.

NEW ALBANY.—OPERA HOUSE (J. D. Cline, manager): This house opened the regular season with A Cracker Jack to a fair-sized house. Lew A. Warner made a hit as "Pete the possum." A Flag of Truce was given 9, 10 to not the largest, but certainly the best pleased audience ever assembled in this house. Horace Mitchell as Tom Hewins was exceedingly strong and effective in his work. Mr. Mitchell was called before the curtain at the end of each act. Louis B. Hall gave a clever impersonation of Jim Hewins, and is peculiarly adapted for the part, both in disposition and stage presence. The Dad Hewins of Evelyn Evans was one of the prettiest pieces of acting ever seen here, as was the work of Emma Southern, who as Maida the nurse won the hearts of her auditors. The supporting co. was above the average. Jerome Conmyer, Frank Mitchell and Francis Brooks sustained their parts in a highly commendable manner. Henrietta Lee as Annie, the wife of Tom Hewins, was exceedingly charming, and in several acts held her audiences by her womanly portrayal of the wife.

WABASH.—HARTER'S OPERA HOUSE (Harter Brothers, managers): Henry Waterson 4; big house, at advanced prices. Al. G. Field's Minstrels 14; big advance sale.

CONNEERSVILLE.—ANDER THEATRE (D. W. Ande, manager): Madge Tucker Comedy co. 27; moderate business. Fast Mail (Northern) 14; Flag of Truce 18.

RICHMOND.—PHILLIPS' OPERA HOUSE (J. H. Dobbins, manager): The Dazzler, booked for 4, failed to appear. Madge Tucker opened 9 in The Dangers of a Great City to S. R. O.—ITEM: The new Opera House will be known as the Bradley, and will open about Nov. 1 with Frank McGibney as manager.

TERRE HAUTE.—NAYLOR'S OPERA HOUSE (James B. Dickson, manager): Cleveland's Minstrels drew a large and well-satisfied audience 15 week.—ITEM: James B. Dickson, of New York, formerly of the firm of Brooks and Dickson and a brother of George A. and W. C. Dickson, of Indianapolis, lessee of Naylor's, has succeeded Robert L. Hayman as manager of this house. Mr. Dickson will remove his family to this city and make it his permanent residence.

ELWOOD.—OPERA HOUSE (W. F. Van Arsdale, manager): A Cracker Jack 3; fair-sized audience. Wills' Two Old Cronies, revised and rewritten up to date, delighted a large audience 7. The Triby dance as presented by Gussie Heald and her co. was a new sensation.—ITEM: Phil. E. Collins, musical director of the Two Old Cronies, left that co. to join Pawn Ticket 210 Arnold Walford's The Smuggler 12-14.

EVANSVILLE.—GRAND (King Cobbs, manager): Sowing the Wind opened the season 6 to a good-sized house considering the sultriness. The play was well received. Al. G. Field's Minstrels 12; McFadden's Elopement 13.—ITEM: PEOPLE'S (F. J. Groves, manager): Cleveland's Minstrels drew a good house 4. Henderson Comedy and Specialty co. 15 week. Down in Dixie 22; Coon Hollow 29; Warde and Vokes Oct. 6.

NEW CASTLE.—ALCAZAR (J. F. Thompson, manager): Kalbfeld's Orpheum Stars arrived here 9 with only eleven people, when the contract called for sixteen. Consequently Manager Thompson refused to allow them to appear. Madge Tucker 16-22.

FORT WAYNE.—MASONIC TEMPLE (Strouder and Smith, managers): Cora Van Tassel presented Tennessee's Partner to a good-sized audience 2. Tony Pastor, after an absence of fifteen years, played to an excellent audience 3. Jolly Old Chums 25, 26. Human Hearts 27, 28, with music. Prospects very flattering for a good business this season. Fort Wayne celebrates its 100th anniversary, commencing Oct. 15, closing 18. Cos. filling these dates will play to standing room, as the city will be crowded with people from adjoining towns.—ITEM: The local lodge of Elks will be at home in their new building, corner Calhoun and Washington Streets, about Nov. 1. This is one of the finest buildings in the city. E. R. W. W. Munger says by that time they will be able to take care of their friends in good style.

LA FAYETTE.—GRAND OPERA HOUSE (George Seeger, Jr., manager): A. V. Pearson Dramatic co. 25; fair business. Burt Shepard's Minstrels 9; large house. Hoyt's A Black Sheep 11; The Fatal Card 14.

LOGANSPORT.—DOLAN'S OPERA HOUSE (S. B. Patterson, manager): A. V. Pearson's co. in The White Squad on 6, in Land of the Midnight Sun 7, both excellent entertainments to fair business. Wellsley's Congress of Wonders 10, 11. Al. G. Field's Minstrels 12; Old Tennessee 13; Mr. and Mrs. Robert Wayne 16; Jolly Old Chums 23; Henderson's Comedy co. 24; Signor Blitz 26; Helene Mora 28.

SEYMOUR.—OPERA HOUSE (F. O. Cox, manager): The Scout 9; large and well-pleased audience. A Cracker Jack 10; Columbia Opera co. 24.—ITEMS: Fred. Harlow is now with The Scout co. as leader of band and orchestra. On account of so many trains going to G. A. R. encampment at Louisville The Scout co. was compelled to cancel all dates for this week. They will rest until 16, when they will open at Indianapolis.—ITEMS: Wallace West, of The Scout co., was the guest of your correspondent 8.—Kellie Crook spent 9 here in the interest of A Cracker Jack.—Edwin P. Hilton, manager of The Scout co., sends his regards to THE MIRROR.

MUNCIE.—WYSSOR GRAND OPERA HOUSE (H. R. Wyssor, manager): Murray and Mack in Finnigan's Ball 6 opened the house to S. R. O.

PORTLAND.—NEW AUDITORIUM (A. D. Miller, manager): This house is very near completion, there being nothing to do but put in seats and hanging scenery. The proprietors, Cartwright and Headington, have spared neither pains nor expense in making it a strictly up-to-date house. Holden Brothers' Comedy co. opens the house 22 for a week's engagement. Barlow Brothers' Minstrels Oct. 1.

NEW HARMONY.—THURALL'S OPERA HOUSE (Al. Gilbert, manager): Martin, Vaughn and Co.'s Minstrels 16.—ITEMS: Misses Maria and Helen Corbin left for Cincinnati 3 where they will spend the winter studying music.—Mrs. P. M. Webster left 4 for Windom, Minn., where she and her husband will be engaged putting on the opera Evadne.—Our Fair opens 24 for a week, and promises to be the most successful for many years. Mr. Gilbert has secured a good repertoire co. for that week through a notice in last week's MIRROR.—Dr. Murphy is expected home next week from Europe. It is said that the Doctor purchased some fine pictures for our art gallery while in Italy.—Lou Sutherland and wife, Julia Bennett, left last week for Pittsburg to join Joshua Simpson's co.—Captain John Corbin, of this city, has had the public library wired and over seventy electric lights put in the building. Captain Corbin has done this at his own expense and pays for lighting the entire building.

ELKHART.—BUCKLES OPERA HOUSE (David Carpenter, manager): Wellsley's Congress of Novelties gave a good performance to a small house 7. Shepard's Minstrels 10; specialties very good; weather too warm for large houses.

PERU.—EMERICK'S OPERA HOUSE: Dark indefinitely. S. B. Patterson, who has been manager of the Opera House in this city since last January, surrendered his lease and turned the house over to Mrs. L. G. Emerick, the proprietor. He claims the owner of the house failed from the start to keep up proper repairs, and as a result he had to pay damages to three cos. for injuries to their property by reason of rain soaking through the roof. The lease was for three years. Mrs. Emerick declines to release Mr. Patterson. All bookings have been canceled, and the prospects for the season are not good.

HUNTINGTON.—OPERA HOUSE (H. E. Rosebrough, manager): The Telegram co. with Princess of Patcha to S. R. O.; audience well pleased. Al. G. Field's Darkest America 16.

INDIAN TERRITORY.

MUSCOGEE.—TURNER OPERA HOUSE (Fred. E. Turner, manager): Stetson's Comedians 12.—ITEM: Manager Turner has placed two electric fans in the Opera House.

IOWA.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Barhydt and Co., managers): A Bower Girl 5 drew a large house, and was well received by the denizens of the Gallery. It is a lurid melodrama of the conventional type, making up in sensationalism what it lacks in merit. Clara Thropp, Andy Amann and John Daly make the best of the parts entrusted to them. Ali Baba 10 was grotesquely staged, and met an enthusiastic reception at the hands of a large audience. Ezra Kendall and John J. Burke had charge of the comedy department, and their work was highly appreciated. Vale of Avoca 12.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): Pauline Hall presented Dotan to a large and well-pleased house 7. Roland Reed and his excellent co. opened their engagement to a large business 9-11, presenting The Politician, which made a decided hit. A Fatted Calf 12-14; Ali Baba 16, 17; The Hustler 18; Friends 20, 21.—GRAND OPERA HOUSE (William Foster, manager): The Tornado to good business 6, 7. Murray and Mack opened their engagement to a large business 9-14. Good performance and lovely costumes.

—ITEMS: Colonel R. G. Ingersoll delivered his lecture on "Abraham Lincoln" before 4,000 people at Crocker Park 8.—The Des Moines Lodge of Elks No. 98 gave a social session, complimentary to the Roland Reed and Murray and Mack cos. 9.—Colonel Ingersoll occupied one of the boxes at Pauline Hall's presentation of Dorcas 7.

DUBUQUE.—GRAND OPERA HOUSE (William T. Rochl, manager): Leslie Davis Stock co. in repertoire five nights week ending 7; hung out the sign S. R. O. Lincoln J. Carter's Fast Mail to fair business 9.—ITEM: The late census gives the population of Dubuque 41,608, retaining her place as the second city in the State by long odds.

BURLINGTON.—HOWARD OPERA HOUSE (W. K. Walker, manager): The Girl I Left Behind Me to a packed house 11. Baggage Check 12; good business. Lizzie Melrose captured the house with her clever work. Lost in New York 19; A Girl Up to Date 21; Morrison's Faust 27; James O'Neill 28.—ITEM: H. Quinton Brooks, advance of The Girl I Left Behind Me, at 25 in the city.

MARSHALLTOWN.—ODON THEATRE (I. C. Speers, manager): The Oriole Opera co. 4; fair business. Colonel Ingersoll's lecture, "Abraham Lincoln," drew a big house 9. Vale of Avoca 11.

INDEPENDENCE.—GRINBY OPERA HOUSE (R. M. Campbell, manager): Fast Mail 5; large house. Oriole Opera co. 11-13; return engagement.

MUSCATINE.—COLUMBIA OPERA HOUSE (Carl Leindecker, manager): Darkest America 5; good house; fine performance. A Modern Woodman 11.

COUNCIL BLUFFS.—DOHANY'S OPERA HOUSE (Elliot Alton, manager): A Fatted Calf 8; good house. The Derby Winner 10; The Wife 25.

KEOKUK.—OPERA HOUSE (D. L. Hughes, manager): Signor Blitz failed to appear 9. The Defaulter 15; A Bunch of Keys 18; Roche, hypnotist, 19-23; Alabama 24.

OSKAHOOSA.—MASONIC OPERA HOUSE (H. L. Briggs, manager): The Fast Mail drew an average-sized house 2.

OTTUMWA.—GRAND OPERA HOUSE (J. Frank Jersey, manager): Al. G. Field in Darkest America to a packed house Aug. 30. L. J. Carter's Tornado to a full house 26. Vale of Avoca, Finnigan's Ball, Murray and Mack, Ali Baba, A Bunch of Keys are underlined in September.

BOONE.—PHIP'S OPERA HOUSE (J. J. Kirby, manager): Lincoln J. Carter's Tornado opened 5 to a good house. Murray and Mack's Finnigan's Ball 19; The Wife 28.

KANSAS.

TOPEKA.—GRAND OPERA HOUSE (L. M. Crawford, circuit manager; O. T. Crawford, local manager): The Pickaninny Minstrels, an amateur performance by the children of our best families 2, was an exceedingly creditable affair, drawing out a big house and netting over \$100 for the benefit of the Orphans' Home, a local charitable institution. A number of the songs and specialty dances were very cleverly rendered, and the "March of the Night Owls" reflected much credit on the efficient drill work of Dan McCoy, of this city (formerly advance agent for Corse Payton); who is now devoting his energies to organizing children and lady minstrel entertainments by home talent in the large cities of Kansas. His recent efforts at Leavenworth were a great success, and he will soon bring out a "lady minstrel" at Lawrence. The regular season at this house opens 9, 10 with the first appearance here of Birds of a Feather.—ITEMS: Topeka is the first city of the West to have a juvenile minstrel entertainment.—George N. Bowen, for some seasons past the manager of the Crawford Grand at Wichita, in visiting friends and relatives here, The Wichita house is received in the hands of a receiver, and as that gentleman is anxious to run the house himself Mr. Bowen is on the lookout for another house of good engagement in the line of his past experience. He is a bright, handsome, well educated young man, and a hustler in the best sense of the term, whose varied experience will make him invaluable to whoever secures him.—Chester Crawford is to manage the Wichita Opera House at Kansas City this season as a continuous performance house.

LEAVENWORTH.—CRAWFORD'S GRAND OPERA HOUSE (E. C. Davis, manager): Birds of a Feather 8; good house.

EMPORIA.—WHITLEY OPERA HOUSE (H. C. Whitely, manager): House dark 1-7.

KENTUCKY.

PARIS.—GRAND OPERA HOUSE (Scott and Mitchell, managers): Mabel Paige 27; good week's business. Our Country Cousin 9; top-heavy house. McFadden's Elopement 14; Warren J. Conlan 19; Our Flat 25; Down in Dixie 26; Fiddle Foy Oct. 1; Digby Bell 17.

MT. STERLING.—GRAND OPERA HOUSE (Hudson and O'Connell, managers): The season of 1895-96 was opened 6 by Lillian Lewis in Cleopatra to the entire satisfaction of a large audience. Colonel W. L. Vesscher the poet-humorist 9.—ITEM: An unusually fine list of attractions has been booked for the season.

PADUCAH.—MORTON'S OPERA HOUSE (Fletcher Terrell, manager): Richard and Pringle's Georgia Minstrels to good business 4. Manager Terrell has a large number of first-class attractions booked for the season.

LEXINGTON.—OPERA HOUSE (W. T. Swift, Jr., manager): Al. G. Field's Minstrel co. gave a performance on 6 to S. R. O.; performance excellent. McFadden's Elopement 14.

WINCHESTER.—OPERA HOUSE (Walker Baughman, manager): The season was opened here 5 by Al. G. Field to S. R. O. Every seat in the house was sold by top performance was the best ever seen here. Our Country Cousin 10; South before the War 25.

co. rewriting the piece at \$100 a week. Joseph Grismer and Phoebe Davies in *Humanity* 13, 14; James O'Neill 18, 19; Stuart Robinson 20. The Gormans 21. The *Humanity* and *Ruddell* show that was to play at the Opera House 9-14 canceled. James E. Sullivan, for a dozen years advertising manager of the *Daily News*, leaves to be acting stage-manager for James O'Neill. Mr. Sullivan has been very prominent in local amateur theatricals. He already has Albert L. Sackett of this town in his co., and has had for short engagements Stewart Anderson and T. J. Spellman. Leavitt's idea in his spectacle of having the ballet wear trunks made of American flags was severely criticized here, and if there had been another performance doubtless action would have been taken by the A. P. A., as their organ protested editorially. There was a case here this week in only for Justice "Biff" Hall. A deaf and dumb woman accused a blind man of assault. Judge Bombworth gave her a hearing, but the blind man was pleased to see that he wasn't held.

NORTHAMPTON.—ACADEMY OF MUSIC (William H. Toad, manager): Alexander Salvini opened the season here 4 in *The Three Guardsmen* to fair business. M. B. Leavitt's *Spider* and *Fly* 3; good house. White Squadron 12.

GREENFIELD.—OPERA HOUSE (N. J. Lyster, manager): Joe Ott opened the season with *The Star Gazer* 2 to good business. *The Girl I Left Behind Me* 5; good business. The season here promises to be excellent on account of the connection of some of the surrounding towns by electric cars. Some of the best co. are booked. Lost in New York 11; Morrison's *Faust* 21.

TURNERS FALLS.—COLLEGE OPERA HOUSE (Fred. Colle, manager): John Black in *Old Pete Tanner* 2; good business. *Mosswood* 13.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): *The White Squadron* 9, large and fashionable audience. *Town Topics* 12.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): *The White Squadron* well received by a fair-sized audience 3. *Nate Salisbury's Black America* 6 to a large house; everybody pleased. Thomas W. Keene gave *Richard III.* 7 to a good-sized audience. William Jerome's *Town Topics* made an excellent impression on a small house 9. James O'Neill in *The Lesqures Case* (The Lyons Mail) 11; good performance; fair business. *Katie Emmett* 14. *The Girl I Left Behind Me* 20. *Eloped With a Circus Girl* 21.

GLOUCESTER.—CITY HALL (Lothrop and Tolman, managers): The Gormans in *Gilhouley's Abroad* 5 to a good house, and gave entire satisfaction.

BROCKTON.—CITY THEATRE (W. B. Cross, manager): Thomas G. Deabroose, supported by a good co., presented *A World of Trouble* to a fair-sized and well-pleased audience 7. The Gormans in *The Gilhouley Abroad* gave a good performance to light business 10.

PITTSBURG.—WHITNEY OPERA HOUSE (J. R. Oldfield, manager): *The White Squadron* 6; fair business. Hi Henry's *Minstrels* pleased a fair-sized audience 9. James O'Neill 16; the Gormans 18; Katie Emmett in *Chat* 21.

HOLYOKE.—OPERA HOUSE (W. E. Kendall, manager): Alexander Salvini in *The Three Guardsmen* 3, small but very appreciative audience. The stage setting was very good. Lost in New York pleased a good house 10. A *Baggage Check* 19; the Gormans in *Gilhouley's Abroad* 20. *THE EMPIRE* (W. H. Bristol, manager): Chauncey Olcott opened his season here 9 in *The Irish Artist*. The audience, although small, was enthusiastic.

WORCESTER.—THEATRE (J. F. Rock, manager): *Primrose and West's Minstrels* to a fine house 7. Joseph Grismer and Phoebe Davies in *Humanity* 9; *The White Squadron* 11. *LOTHROP'S OPERA HOUSE* (Ad. T. Wilson, manager): *White Squadron* was opened with *The Engineer* 4 to good business. Katherine Rober 9-11 to good houses. A slight advance in prices at this house helps to swell the receipts, and the people do not object, as the attractions are worth double the price of the admission charged. *FRONT STREET OPERA HOUSE* (George H. Battenberg, manager): The London Specialty co. to good business 9-11. *Redding and Stanton* in *A Happy Pair* to a fine bit of work. The stage setting was very good. The thirty-eighth *Music Festival* to be held at Mechanics' Hall 23-27 took place 10. The sale of season tickets was limited to 400 (the house holds over 2,000), and the premiums paid amounted to \$1,400; total amount of sale over \$5,000, with about 1,400 seats to sell at box-office prices, ranging from \$1.50 to \$2.50. The quality of the artists engaged are far in advance of last year. Rehearsals are taking place each week with the chorus of 500 voices.

LOWELL.—OPERA HOUSE (Fay Brothers and Hordford, managers): *Primrose and West's Minstrels*, larger and better than ever, amused a large and appreciative house 4. Thomas Keene presented *Richard III.* to a responsive audience of good size 5. The Cotton and Reno co. in *Lost in New York* to fair business 9. William Jerome in *Town Topics* 11; Chauncey Olcott in *The Irish Artist* 13, 14. *MUSIC HALL* (W. H. Boody, manager): George W. Heath's co. in *Pack's Stray* to a R. O. 5-7. The piece is in the hands of a capable co., who give excellent satisfaction. Rice and Barton's Comedians gave *McDoodle and Poodle* to heavy business 9-11. The farce is very funny, and was well received. Tony Farrell in *Garry Owen* 12-14. Major Payne's *Colored Troubadours* are at Lakeview 9-14.

PITTSFIELD.—ACADEMY OF MUSIC (Maurice Callahan, manager): *The Spider and Fly* 7; large and well-pleased audience. *Mora*, as usual, drew large houses 9-11. *My Wife's Friend* 17.

WALTHAM.—PARK THEATRE (W. D. Bradstreet, manager): A novel entertainment consisting of a spectacular representation of the characteristics of different nationalities, called *The Grand Parade*, was presented Aug. 21 to crowded houses by Leila McIntyre and a local co. for the G. A. R. Post. Miss McIntyre established herself as a favorite, receiving many beautiful floral offerings. Derby Mascot 18; Fabio Romani 16; Chauncey Olcott 21; Great Brooklyn Handicap 27. *RIJOU THEATRE* (W. R. Taylor, agent): *THE GORMANS* (H. E. Morgan, manager): *The White Squadron* opened 9-11 to fair business. The local G. A. R. Post realized over \$500 net from their benefit. Nellie Chase, Call late of Herbert Johnson's Quintette, has been visiting friends here.

ROCKLAND.—OPERA HOUSE (Edward Whitcher, manager): It looks at this writing as if the house would not open until Oct. 1 with *Lost in New York*. *Sowing the Wind* 12; *Niebo* 18; Edward Harrigan Nov. 5.

TAUNTON.—THEATRE (R. A. Harrington, manager): The regular season was opened by *Primrose and West's Minstrels* to a large house 3. The performance was excellent. *Salsbury's Black America* 7; two performances; good business. The Gormans in *Gilhouley's Abroad* to a fair house 9.

SALER.—MECHANICS' HALL (Andrews, Moulton and Johnson, managers): Robert Mantell pleased a fair-sized audience 6. Chauncey Olcott highly entertained a good-sized audience 11. James O'Neill 13.

NEW BEDFORD.—OPERA HOUSE (W. B. Cross, manager): The Gormans in *The Gilhouley's Abroad* 11; fair-sized audience; co. pleasing.

NORTH ADAMS.—COLUMBIA OPERA HOUSE (W. P. Meade, manager): *The Girl I Left Behind Me* to big business 6, pleasing everyone. Charles T. Ellis in *The Albatross* 10 to a well-filled house. Special Delivery 12 did well, and was enjoyed by all. Boston 24-26 canceled week of 16-21. *WHITSON OPERA HOUSE* (Thomas Hanley, manager): This house opens 16 with Fred. Williams' co., with *Mora* as the star. The opening play is *Life*. The co. remains a week. New curtains and scenery have been added.

LYNN.—THEATRE (Dodge and Harrison, managers): Black America was greeted by two very enthusiastic audiences 3. Robert Mantell in repertoire 6, 7; good business. Chauncey Olcott in *The Irish Artist* 12; James O'Neill will present *Virginia* 14.

SOUTH FRAMINGHAM.—ELMWOOD OPERA HOUSE (W. H. Frothingham, manager): The season opened with *Courtenay Thorpe* in *The Story of a Sin* 3. Tony Farrell presented *Garry Owen* in good attractions; business fair, considering the warm weather still prevailing. Fabio Romani 17.

WESTFIELD.—OPERA HOUSE (A. H. Furtwong, manager): M. B. Leavitt's *Spider* and *Fly* 6 were the opening attraction to fairly good business; well-pleased audience. Charles T. Ellis' *Albatross* 9; fair house. Amy Stone, an old favorite here, appears in the cast. The Holyoke Bicycle Club *Minstrels* 11, under the auspices of our local association, to a large and well-pleased audience.

CHelsea.—ACADEMY OF MUSIC (James B. Field, manager): Thomas Shea drew 4 to a good week's business. Robert Mantell, supported by an excellent co., presented *Monbars* to a large and enthusiastic audience 9. Mr. Mantell and Edythe Chapman received a curtain call after every act. Katie Emmett 16; *The Cotton King* 18; *The Derby Mascot* 23; *Mora Williams* 30 one week. *THEM:* Ed Field, manager of the Bell Telephone Co., Denver, Col., is the guest of his father, our popular manager, James B. Field.

MICHIGAN.

PORT HURON.—CITY OPERA HOUSE (L. T. Bennett, manager): The Old Homestead pleased a large and very attractive audience 9. Manager Bennett has *Sowing the Wind* booked for the near future.

MUSKOGEE.—OPERA HOUSE (F. L. Reynolds, manager): House dark 5-12. Old Homestead 18; *Sowing the Wind* 21; *Dazzler* 30.

FLINT.—MUSIC HALL (Rankin and Hubbard, managers): Sadie Hasson in *A Kentucky Girl* 10. The Old Homestead 12.

DAY CITY.—WOODS' OPERA HOUSE (A. E. Davidson, manager): House dark 4-10. Old Homestead 11; *Sowing the Wind* 13.

JACKSON.—HARRISON'S OPERA HOUSE (W. W. Todd, manager): Tony Pastor and excellent co. to a large and well-pleased house 7. Marie Kinzie 9-11; *Sowing the Wind* 12.

GRAND RAPIDS.—POWERS' (J. W. Spooner, manager): *The Fatal Card* has proven a strong attraction for the first half of fair week. 9-11. Helios Osterman and Walter Howe made hits. Keller 12-14; Old Homestead 23. *GRAND OPERA HOUSE* (O. Starr, manager): The Wilbur Opera co. opened a two weeks' engagement 9 before a large audience. *The Living Pictures* are beautifully given. Two Johns 23-25; Two Old Crookes 26-28. *THEM:* The Gotham Quartette will soon be in the *On the Road* co. Pain's *Fireworks* exhibited before fair-sized audiences 9-12.

MINNESOTA.

MANKATO.—THEATRE (C. H. Saulpaugh, manager): Wilson Theatre co. opened in *Lost Paradise* 5 to a packed house. They presented *The White Slave* and *Pawn Ticket* 210 during their engagement. The Wilson co. displayed a choice lot of paper. They have three sheets of *Della Fox*, Chauncey Olcott as the Irish Artist, Edie Elsher, Billy Barry, George Thatcher, Ada Lee Ransom, stand work of Edie Elsher's play *Doris*, and all the *White Slave* paper; in fact, they bill this latter play as elaborately as ever Kennedy did. This city was at one time Mr. Wilson's home. He was employed in a brick yard here, and his old friends are pleased to note his rise in the profession. The Wilson Theatre co. are said to pay royalties on all plays used by them belonging to somebody else, and it is also claimed that they pay for every sheet of paper they display.

WINONA.—OPERA HOUSE (O. F. Furlingame, manager): The Old Homestead to a fine house 5. The Fast Mail 7; light house. Gladys Wallis 10; The Tornado 14; Julia Marlowe 26.

STILLWATER.—GRAND OPERA HOUSE (E. W. Duran, manager): *The Heart of Nevada* 4; small business. Rush City 7; crowded house. Damon and Pythias (local) 11; The Fast Mail 13.

MISSOURI.

COLUMBIA.—HAGEN OPERA HOUSE (B. E. Hatton, manager): Beach and Bower's *Minstrels* 4; good business. Salter and Martin's U. T. C. co. 19; Alabama 29.

BUTLER.—OPERA HOUSE (J. W. Taylor, manager): House dark 9, 10.

MANNING.—PARK OPERA HOUSE (Watson and Price, managers): A Bowers Girl to a big house 3; Cleveland's *Minstrels* 13; Bunch of Keys 16; *Sinbad* 19; *Huster* 30.

MEXICO.—FERRIS GRAND OPERA HOUSE (H. C. Eagon, manager): *Farmham's Comic Opera* co. 7; poor house. Saller and Martens U. T. C. co. 18; Alabama 25; Griffith's *Faust* Oct. 1.

AURORA.—OPERA HOUSE (J. G. Starr, manager): The season opens here 16 with Marie DeLano in *Miss Dixie*.

MONTANA.

ANACONDA.—EVANS' OPERA HOUSE (John Maguire, manager): The Burglar co. to fair business 2. The singing and acting of *Gertie Carlisle* as *Editha*, received great applause. *Bandman* and co. in *M. M. rechant* of Venice to very light business 30, 31. A Jay Circus 13, 14.

BUTTE.—MAGUIRE'S OPERA HOUSE (John Maguire, manager): Eugene Moore and Anna Boyle Moore in *The Burglar* Aug. 30, 31; fair business. Daniel Bandman assisted by Missoula amateurs in *The Merchant of Venice* 2, 3 to very poor business. The Pay Train 12-14.

BOZEMAN.—OPERA HOUSE (W. W. Livingston, manager): Pay Train 10.

MISSOULA.—BENNETT OPERA HOUSE (G. N. Hartley, manager): The Burglar 1, 2, fine houses. Performances excellent and audiences delighted. The work of Eugene Moore drew frequent applause and Edward Craven made a hit in the funny character of James Little. *Gertie Carlisle* is a wonderfully talented child, and made a delightful *Editha*. Her singing was very sweet. *THEM:* The Bennett has been made much more comfortable.

NEW HAMPSHIRE.

CONCORD.—OPERA HOUSE: James O'Neill in *Monte Cristo* to a good house 9.

DOVER.—OPERA HOUSE (George H. Demeritt, manager): Nate Salisbury's *Black America* pleased a large audience 10.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): James O'Neill in his new play *The Lesqures Case* pleased a large house 10. *Black America* 11 and matinee to good business. The Gormans 13. *GORMAN'S THEATRE* (Charles J. Gorman, manager): *Old Rubie Tanner* 9-11; large houses followed by *Lost in New York* 12-14; big advance sale.

NEW JERSEY.

NEWARK.—MINER'S THEATRE (Colonel W. M. Morton, manager): In spite of the warm weather Edward Harrigan has drawn good houses 9-14. Mr. Harrigan was received with rounds of applause at his every entrance. In *Old Lavender* he does some of his best work. Louis James 16-21. The new 8 Bells 23-28. *H. B. Jacobus' Theatre* (Marcus Jacobus, representative): *A Ride for Life*, a melodrama in which a locomotive has a prominent part, has appeared strongly to the lovers of this sort of stage excitement and top-heavy houses have resulted 9-11. *The Prodigal Father* 12-14; *Slaves of Gold* 16-21; A *Venue Vendue* 23-25; Howard Atherton co. 26-28. *THEM:* Bessie Taylor as leading lady and William Henderson, who will play the part of an Italian in *A Ride for Life* will join that co. in Philadelphia 16. My Son, a domestic drama in three acts, is being rehearsed in this city for its production before the holidays by the Harrigan co. Manager Hanley is well pleased with its progress and thinks it will be a great success. William J. Hanley, a member of the Old Lavender co. will shortly join Augustus Pitou's forces and will be a member of the Sans Gene co.

PLAINFIELD.—STILLMAN THEATRE (Rich and Maeder, managers): *The Bulb Comedy* co. 9-14 to good houses.

NEW BRUNSWICK.—ALLEN'S THEATRE (J. E. Starker, manager): Peter F. Dailley in *The Night Clerk* 6 pleased a good-sized audience. The lively farce was well presented, both as to co. and scenery. A Trip to Chinatown 7; fair-sized house. *The Prodigal Father* 10; Edward Harrigan in *Old Lavender* 17; *The Span of Life* 19.

TRENTON.—TAYLOR OPERA HOUSE (H. C. Taylor, manager): Bonnie Scotland was produced 6. The piece made a success and has a brilliant future. Peter F. Dailley and a clever co. presented *The Night Clerk* 7. The attendance was fair. Charles's Aunt 9 under the direction of Charles Frohman. Hoyt's A Trip to Chinatown 10; fair house.

DOVER.—BAKER OPERA HOUSE (William H. Baker, proprietor and manager): Gorton's *Minstrels* to a crowded house 9.

MORRISTOWN.—LYCUM HALL (W. L. King, manager): The S. R. O. sign was out at 7:30 to greet the favorites, Gorton's *Minstrels*, 10. They gave a very creditable performance. G. H. Budd's Comedy co. 16-21 in repertoire, followed by the Gilhouley's Abroad Oct. 2.

RED BANK.—OPERA HOUSE (C. E. Nieman, manager): Elmer Vance's Limited Mail 3; good house. Mr. and Mrs. Oliver Byron in *Ups and Downs of Life* 10; good sized and well-pleased audience. Gorton's *Minstrels* 13.

ELIZABETH.—DRAKE OPERA HOUSE (Rich and Maeder, managers): A Trip to Chinatown gave an excellent performance to a large house 10. The Spider and Fly co. played a fair-sized house 11. The Brooklyn Handicap drew a light house 12 on account of the very hot weather. Howard Atherton co. 23; Silver King 25. *LYCUM THEATRE* (A. H. Simonds, manager): Thatcher and Johnson's *Minstrels* played a full house

7. Mr. Johnson is a resident of this place and his many friends turned out and gave him a hearty reception. *Span of Life* 10; Fanny Rice 21.

PATERSON.—OPERA HOUSE (John J. Go-tchius, manager): All the Comforts of Home 5-7; fair audience. The co. will shortly play a return date. John P. Smith once more sprung U. T. C. upon us 9-11 and succeeded in drawing fair houses, mostly composed of non-theatregoers. *A Ride for Life*, with Atkins Lawrence in the title-role, 12-14. *The Span of Life* 11-13; Edward Harrigan 19, 20. *THEM:* Julius Griebel, one of Paterston's clever young actors, goes with William C. Andrews' co. this season. Al. Essler, formerly assistant treasurer of the Opera House, is associated with T. H. Winnett in *The Girl Up to Date*.

NEW YORK.

ALBANY.—LELAND OPERA HOUSE (Fred. F. Proctor, manager): Dan Sully appeared 4, 5 in *A Social Lion*. Gallagher and West, assisted by W. B. Watson and Jeanette Dwyer, 6, 7 in *O'Hooligan's Masquerade*. Special Delivery 9, 10. Mrs. Williams and a colored co. opened in *Lady Audley's Secret* 11. Charles T. Ellis in *The Albatross* 13, 14; Courtenay Thorpe in *Ghosts*, *Story of a Sin*, and *The Light that Failed* 18. *HARMANUS BLAKECKER HALL:* The regular season has not opened yet. The next attraction will be *The Sphinx* 18 followed by *Sowing the Wind* 20, 21. Special arrangements are being made by Manager C. H. Smith for the production of *Shore Acres* 4, 5. *GAIETY THEATRE* (Agnes Barry, manager): The management of this house has been greatly congratulated upon the successful opening, and for the unusually fine performance that *Isha's Octoroons* gave. Sam Jack will have to look to his laurels now that Manager Isha is in the field. Harry Seymour's co. were prevented by a railroad wreck from appearing on Monday evening. They arrived the next day and gave a matinee, continuing during the week. Sheridan and Flynn's co. of twenty whites and 15 Creoles opened 16. *GOSPEL:* Albany will be represented on the stage this season by the following: Carrie Turner Mack with Richard Mansfield, Nora E. Mack with Robert Mantell, Frank Harrington in *The Sidewalks of New York*, W. S. Corliss with Digby Bell, Frank Hennig with Thomas Keene, Emily Banks in her *Our Flats* co., Lawrence Edginger with the Holland Brothers, John Henshaw in *The Passing Show*, and Nannette Comstock in Charles's Aunt. John Roper, a former newspaper man of this city, but who is now responsible for the many hits in song and joke that Lew Dockstader makes, is here for a few days recuperating, and thinking what will make pe-plough.

SYRACUSE.—HASTABLE THEATRE (Frank D. Hennessy, manager): Frederic Bond in *Fresh from the American* to light attendance 6, 7. De Wolf Hopper in *Dr. Syntax* to a packed house 10. All the Comforts of Home to fair business 11. Otis Skinner 17, 18; Fantasma 22-24. *WHITING OPERA HOUSE* (Wagner and Reis, managers): *Shore Acres* to good business 4, 7. Frederic Ward to a good-sized house 9. A Green Goods Man to fair business 11, 12; A Texas Steer 13; Billy Van's *Minstrels* 16. *H. R. JACOBS' OPERA HOUSE* (G. A. Eder, manager): Special Delivery to fair attendance 5-7. A Railroad Ticket 16-18; Delmonico's at Six 19-21. *THEM:* Ex-Manager Plummer, of Jacobs', is to be manager of the Katherine Germaine Opera co. A rough and tumble fight occurred in the gallery of Jacobs' 7 stopping the performance a few moments, and Frederic Ward was obliged to rebuke the "gods" 9 at the Wieting.

ROCHESTER.—LYCUM THEATRE (A. E. Wolff, manager): De Wolf Hopper and his merry co. appeared in *Dr. Syntax* before large and delighted audiences 13, 14. *COOK OPERA HOUSE* (G. E. Lane, manager): The New Dominion, with Clay Clement in the principal role, attracted fine houses 9-11. On 12-14 All the Comforts of Home pleased good-sized houses. The co. was meritorious. *ACADEMY OF MUSIC* (Louis C. Cook, manager): Zozo, the Magic Queen, proved to be sufficiently strong to fill the house during the engagement 9-24. The play was excellently staged, and the spectacular effects finely brought out. The *Midnight Flood* 16-21.

GENEVA.—SMITH'S OPERA HOUSE (F. K. Hardison, manager): William Barry 6; performance good. De Wolf Hopper 11; *Shore Acres* 12; Thatcher's *Minstrels* 18; Joseph Hart 21; Katie Emmett 25.

JOHNSTOWN.—GRAND OPERA HOUSE (Charles H. Hall, manager): Frank Norcross' *Niebo* to a fair-sized audience 2. Minerva Dorr and Frank Norcross sustained their parts admirably, while the supporting co. was excellent. Frederic Ward in *Rummedie* to a medium-sized audience 10. The audience were not as well pleased with this play as with some of his former productions. *Delmonico's* at Six 16; *The Sphinx* 20. Professor James Parkman has resumed the leadership of the Opera House orchestra, having recently returned from his engagement with Garland's Band and Orchestra at Congress Spring Park, Saratoga.

POUGHKEEPSIE.—COLLINSWOOD OPERA HOUSE (E. B. Sweet, manager): O'Hooligan's *Masquerade* gave fair satisfaction to a large audience 2. Leavitt's *Spider and Fly* satisfied a good-sized audience 9, 9 Bells 12; Joe Ott 14; *Sowing the Wind* 16; Trip to Chinatown 19; The Engineer 23; Comstock's *Minstrels* 25; Town Topics 26. *THEM:* The *Mirror* is on sale at these newsdealers in this city: Joseph H. Zahn, 141 Main Street; Ritter Brothers, 266 Main Street; J. P. Ambler, 254 Main Street; W. E. Claus, 126 Main Street.

UTICA.—OPERA HOUSE (H. E. Day, manager): De Wolf Hopper and co. sang *Dr. Syntax* 5 before a large and highly delighted audience. A *Baggage Check* drew a fair-sized audience 7. Askin Opera co. 21; Herrmann 23.

NORWELLVILLE.—SHATTUCK OPERA HOUSE (S. Osooski, manager): A capable co., headed by Conroy and Fox, opened their season with *O'Flarity's Vacation* 5 to a rather light house. Advance sale good for Daniel Sully 11.

MALONE.—OPERA HOUSE (H. A. Putnam, manager): Maud Hillman co. week of Sept. 23-28; fair dates.

MIDDLETOWN.—CASINO THEATRE (H. W. Corey, manager): Gus Heege in *A Venue Gentleman* to good business. Lillian Kennedy in *A Midnight Frolic* pleased a good-sized audience 9. Trip to Chinatown to good business considering the extremely hot weather 10.

AUBURN.—BURTIS OPERA HOUSE (E. G. Newton, manager): *Shore Acres* drew a fair audience 10; De Wolf Hopper 12; Hoyt's *Texas Steer* 14.

LYONS.—MEMORIAL HALL (John Mills, manager): Clay Clement in *The New Dominion* opened the house for the season 6 to a fair-sized and well-pleased audience. The Westerner 9; light business. *Midnight Flood* 14; All the Comforts of Home 17; Joseph Hart in *Old Rubie* 20; Fair week, Governor's day. *THEM:* Editor Merrick of the *Consent*, entertained Clay Clement during his stay here 6.

PLATTSBURG.—THEATRE (W. A. Drowe, manager): A *Baggage Check* 10; good business notwithstanding the rain. Joe Ott 12-13; *Girl Up to Date* 16.

JANESTOWN.—ALLEN'S OPERA HOUSE (A. E. Allen, manager): The Corne Payton Comedy co. opened the season week of 2 to big business and gave complete satisfaction. Billy Van's *Minstrels* to light business 9. The singing was fair. The act of the Stewart Sisters should be omitted, as ladies in the audience withdrew after witnessing it. A Railroad Ticket 13; William Barry in *The Rising Generation* 18; *Shore Acres* 18, A Texas Steer 21.

PEEKSKILL.—DREW OPERA HOUSE (F. S. Cunningham, manager): Brothers Byrne in 4 Bells 10; capacity of the house; performance excellent. Louise Arnot in repertoire week of 16-21; Comstock's *Minstrels* 27; Edward Harrigan Oct. 1.

OLEAN.—OPERA HOUSE (Wagner and Reis, managers): Conroy and Fox in *O'Flarity's Vacation* opened the season 5 to good business and gave a pleasing performance. Billy Van's *Minstrels* 13.

ITHACA.—THE LYCUM (M. M. Gutstadt, manager): *Shore Acres* opened the season to a crowded house 11. Joseph Hart 11; Lillian Kennedy 22, 24; The Sphinx 25; Charles's Aunt 29.

GLOVERSVILLE.—KASSON OPERA HOUSE (A. L. Covell, manager): This house opened the season 4 with Zozo, the Magic Queen, and the house was well filled. Joe J. Sullivan in *Maloney's Mishaps* 7 to good business. Gallagher and West in *O'Hooligan's Masquerade* 17; George Monroe in *A Happy Little Home* 20; Powell, the magician, 25.

WARSAW.—IRVING OPERA HOUSE (W. S. Pratt, manager): Dark 9-14.

MEDINA.—RENT'S OPERA HOUSE (Cooper and Hood, managers): A Pair of Kids 10; good house.

ONEIDA.—MUNRO OPERA HOUSE (E. J. Preston, manager): J. J. Sullivan in *Maloney's Mishaps* 13; Charles T. Ellis 19.

PENN VAN.—SHEPARD OPERA HOUSE (C. H. Simon, manager): Daniel Sully in *A Social Lion* 9; good per-

formance to good business. *Shore Acres* 18; *Midnight Comedy* co. 18, 21.

CONHOES.—CITY THEATRE (Powers and Williams, managers): A Social Lion, with Dan'l Sully, Dan Mason, and Kate Michela in the leading roles to a fair house 6. Gallagher and West, Watson and Dwyer, and O'Hooligan's *Masquerade* pleased a top-heavy house 9; unfavorable weather. Special Delivery 11; Helen Blythe in *Leah* underlined.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gates, manager): De Wolf Hopper and co. entertained a large audience 7. Joe Ott to good business 9; Tim Murphy in *Texas Steer* 11.

CANANDAIGUA.—GRAND OPERA HOUSE (McKenzie and Mather, managers): The season at this house was opened 5 by James A. Herne's *Shore Acres* to a large and very appreciative audience. Zozo 7; fair business; performance good. The management will be the same as for the last four seasons which is very gratifying news to the patrons of the house. An entire new orchestra has been secured and the music will be made one of the most pleasing features of the season. *Midnight Flood* 13; All the Comforts of Home 16.

ELMIRA.—PARK THEATRE (Nasmith Showalter, manager): George Wentzler, black face comedian, Arthur Graham, contortionist, Flander and Riley, musical team; Cassidy and Woods, musical team; Woodhull, drum major; M. R. Read, Irish comedian; Little Beatrice and Proprietor Nasmith Showalter. The completion of the newly remodeled Opera House is announced for Oct. 15. Jennie Eustace, who has been spending her vacation at her home in this city, left last week for New York to join Richard Mansfield's co.—Cards are out for the marriage of Professor Albert Krug, leader of the orchestra at the Opera House, to Rose Smith, daughter of W. Charles Smith, local manager, which occurred 11.

SCHENECTADY.—VAN CURLER OPERA HOUSE (C. H. Benedict, manager): Dan Sully in *The Social Lion* did a poor business 8. Mr. Sully and his co. are good, but they had a poor chance to show their ability, as the play is a miserable farago. Alexander Salvini, supported by a fine co., presented *The Three Guardsmen* 9 to a good house at advanced prices. They gave the finest performance seen here in years and Manager Benedict could have made big money if he had played them two or three nights. Hoyt's A Texas Steer pleased a fair-sized audience 19. Nellie McHenry in *A Bicycle Girl* 13; A *Girl Up to Date* 16; Courtenay Thorpe 19. All the Comforts of Home 20.

OSWEGO

Messrs. Trohman and Erikson prominently and satisfactorily sang, did fairly profitable business Aug. 20, 21. This house will probably be dark for a month after Sept. 5.—CORDRAY'S NEW THEATRE (John F. Cordray, manager): Joseph J. Dowling and Myra Davis, supported by Frank W. Bacon stock co., in Edwin A. Locke's American four-act melodrama, *The Life Guard*, playing to average business week ending 1.—ITEMS: William Pott, Jr., manager of Eunice Goodrich Dramatic co., arrived Aug. 20. His co. has been doing good business through the Southern Oregon and British Columbia. The rest of September it will play Eastern Oregon and Washington.—There will be a grand reunion of Elks here Oct. 9-12. Prominent Elks from Spokane, Seattle, Tacoma, and Walla Walla, Wash., and Pendleton, Baker, and Astoria, Ore., as well as many other points in the Pacific Northwest, will be present. Past Grand Exalted Ruler Edwin B. Hay, of Washington, D. C., has been invited to attend the reunion. He will arrive here Oct. 9. Manager Bowers, of the Hotel Portland, has placed a suite of rooms at the disposal of the Portland Lodge of Elks for Mr. Hay. Manager Cal Heilig, of the Marquam, has tendered, gratis, the use of his house for the session of the Elks. This will be the finest reunion of Elks ever held in the Pacific Northwest. It will not lack entertainment. The Elks will spare no efforts to render complete the pleasure of Mr. Hay.—Charles L. Dillon, a clever amateur actor left here Aug. 20 for Palo Alto, Cal. There, at the Stanford University, he will "enroll himself among the disciples of Blackstone." He will take a three-years' course. Mr. Dillon, with his refined and cordial homeliness, will be missed by Portlanders.—The entr'acte musical selections at Cordray's week ending 1, by Musical Director Walter Bump, were cleverly and pleasingly played. Farbach's "Standard Bitter," Klesner's "Empire," Rossa's "In Dreamland," and Ed Beyer's "On Broadway" were some of the particularly taking numbers.—The Portland Exposition will open here Oct. 5, and close Nov. 5. Portland and the whole State will contribute toward its success. It will be a big thing. Other fairs in nearby towns are: Spokane (Wn.), Fruit Fair, Sept. 30-Oct. 9; Yakima County Fair, North Yakima, Wn., Oct. 7-12; Oregon State Fair, Salem, Ore., Eastern Oregon Fair, Coquille, Ore., District Fair, The Dalles, Ore., Oct. 9-12; J. P. Howe, who is well and favorably known here, San Francisco, and a long coast as a theatrical manager and amusement entrepreneur, and who arrived here recently from San Francisco, leased the Park Theatre here Aug. 20. After having the house attractively and materially renovated he will open it Sept. 30 with Eunice Goodrich to run four weeks. The theatre has been dark for eight or ten months. It is uncertain whether the house can be made "something out of nothing." But as Manager Howe purposes to give good performances at 10 and 20 cents, and as he was its manager during the house's palmiest days, six years ago, he will, no doubt, run it profitably. Extensive preparations are being made by Wallace Munroe, manager of the Spokane Natatorium Park Pavilion, Spokane, Wash., for the Charlotte Tittell Dramatic co.'s 1954 season. The co. will have eleven members. It will open its 95-96 season in the Auditorium, Spokane, Oct. 18. Madame Bonivard will be the play. The tour of the co. will be through Montana, Idaho, Washington, Oregon, California, and Texas. As You Like It, Much Ado About Nothing, Ingomar, Madame Bonivard, A Woman of the World, The Ironmaster, From Frou, A Scrap of Paper, and Drifted Apart will be Charlotte Tittell's repertoire. The co. will be under the personal management of Wallace Munroe.—Thomas P. Getz, the local talented playwright and composer, whose catchy songs are widely sung, and whose latest-written burlesque, *The Hawaiian King*, Pro Tem, made such a hit last April, is now busy writing another burlesque, which will be produced here this fall. The title, gist or synopsis of the burlesque has not yet been divulged. But this will be known very soon.—Lucy, Rosalind and Peggy Webber and Miss F. M. Kenrick, of London, Eng., presented a very interesting entertainment at the Vancouver Opera House, Vancouver, Wn., 29 before a large audience. The various piano solos by Miss Kenrick were skillfully and delightfully performed, and won their performer due recognition. Lucy, Rosalind and Peggy Webber appeared advantageously and excellently in scenes from Sheridan Knowles' *Blanchard*, Shakespeare's *The Taming of the Shrew* (act second, scene first), A. T. Weston's pretty one-act comedy, *An April Jest*, and *The Rose Dance*. Ingoldby's "The Jackdaw of Theims," recited by Peggy, and W. G. Eaton's "May I Have the Pleasure," sung by Lucy, were capably rendered. The Irish jig and Highland sword-dance made a hit.

OHIO.

DAYTON.—GRAND OPERA HOUSE (Harry E. Feicht, manager): W. S. Cleveland Minstrels to fair business. The performance in its entirety, was acceptable. The olio was replete with novel and pleasing specialties, William De Roe, Salem Nassar's Arabian Athletes, Burt Shepard, and the Japanese, particularly meriting favorable mention. The afterpiece, *Trilby*, with William Henry Rice in the titular role, was very funny, and was warmly applauded.—PARK THEATRE (Harry E. Feicht, manager): The Marie Sanger Extravaganza co. played to light business 27. The American Vaudeville co. 9-11; S. R. O., which is phenomenal considering the hot weather. Every number on the program is a pleasing feature. Ola Hayden poses as a rare and rich contralto voice, and was compelled to respond to generous encores at every appearance. Without any disparagement to the other artists of the co., it is but meet and proper to say that the whole performance can be voted a success.—MEMORIAL HALL (Soldiers' Home): Murray and Mack, in Fimegan's Ball, opened the regular season of this palatial theatre to a crowded house 3. The comedy, in the hands of two popular comedians, aided by a capable co., was well received.—ITEMS: The American Vaudeville co. is owned and managed by Harry and William Cain, two Dayton boys, born and reared here. The best wishes attend them in their theatrical enterprise.—Edie Evans, the well-known club juggler, joined the American Vaudeville co. in this city, and appeared at matinee 9.—Vaudeville Harry E. Feicht has an iceberg fan in the Park Theatre, which cools imaginatively, if not actually, and is in consequence a success.

POMEROY.—OPERA HOUSE (Edw. L. Keiser, manager): Frost and Fanshaw opened the season week of Aug. 22 in repertoire, presenting good, clean plays throughout, and no pirated works. Many of the plays given were written by Mr. Fanshaw, as Asa Jenkins. The Postmaster, and Southern Beauty. This carries band and orchestra.—ITEMS: Manager Keiser is making a business tour through the oil regions of Pennsylvania.—Four new members of Frost and Fanshaw's orchestra joined them here.—Howard Coates of Syracuse, O., son of C. T. Coates, who has some reputation as an elocutionist, has gone to Brandon, N. Y., to join Willard-Gleason co. This is Mr. Coates' first season out, and as he is a talented, handsome and ambitious young man, he is watched with much interest here, where he is well known. Mr. Coates is a protégé of Oscar Eagle.—Eunice Gerling, a mezzo-soprano from Cincinnati, has been visiting friends near here, and doing some concert work with much success. Miss Gerling has a fine voice, and goes to Europe in October to study for grand opera.

STUBENVILLE.—CITY OPERA HOUSE (Charles J. Vogel, manager): House dark 27. Jolly Old Chums 14; Tennessee's Pardner 16; Barlow Brothers' Minstrels 21.

CANTON.—THE GRAND (L. B. Cool, manager): The Howard Wall dramatic co. closed a week of successful business at popular prices 7. Ward and Vokes in A Run on the Bank to good business 9.

URBANA.—MARKET SQUARE THEATRE (H. H. Williams, manager): Conroy and Fox's O'Flarity's Vacation drew a fair house 7, and gave satisfaction. The Marie Sanger co. in The Golden Ball 11. J. W. Kingsley has been appointed stage-manager of the Conroy and Fox co.—ITEM: Your correspondent had the pleasure of meeting in Sandusky THE MIRROR correspondent, Charles Shippel, and Charles Baetz, manager of the Neilson Opera House.

WILSON.—WOODWARD OPERA HOUSE (Grant and Stevens, managers): House dark 210.

WASHINGTON C. H.—OPERA HOUSE (Wilson and Welsheimer, managers): Sam Small, lecture, 10; Shepard's Minstrels 19; Coon Hollow 25.—ITEM: H. B. Smith has retired as manager, having sold out to Wilson and Welsheimer.

PIQUA.—OPERA HOUSE (C. C. Sank, manager): A. V. Pearson's White Squadron opened the regular season Aug. 20; good business.—ITEM: The Opera House presented a very pretty appearance with its new scenery and drop-curtain.

KENT.—OPERA HOUSE (Mark Davis, manager): Anna E. Davis, supported by Burt Wesner, opened a week's engagement 9, presenting Princess of Paris to an audience that filled the theatre, and gave complete

satisfaction. Miss Davis and Mr. Wesner are favorites here, and received ovations. Coleman and Heller's Minstrels 20.—ITEMS: Neil McNeal, the business-manager of Anna Davis co., was entertained in town during his week's stay by your correspondent.—Marie Bondsell closed with Anna Davis co. at Napoleon, O.

MANSFIELD.—MEMORIAL OPERA HOUSE (E. R. Endly, manager): Si Plunkard 6; fair house, owing to several local counter-attractions. Co. very good. Corse Peyton opened week of 9 to a big house. Helene Mara 17; Clay Clement 21; Waite Comedy week 23; Al. G. Field's Minstrels 1.

YOUNGSTOWN.—OPERA HOUSE (Eugene Reek, manager): The De Haven Comedy co., in their new play *Sire and Siren* 29, played to the largest repertoire week in the history of the city, over 12,000 people paying admission during the week. Minnie De Haven, the star, is an actress of exceptional versatility, playing a wide range of parts. Judging from the demonstrations of approval, the play made a success, and the co. a great hit.—ITEM: Little T. Lampman, the nine-year-old phenomenal dancer of this city, goes with the De Haven co.

FINDLAY.—MARVIN OPERA HOUSE (W. C. Marvin, manager): The Burglar 9; fair business. Two Old Crones 14; Corse Peyton 16-22; Clay Clement 26; Al. G. Field's Minstrels 27.—ITEM: Iowa State Band to fair business at Ball park on 6.

NEW LEXINGTON.—SMITH'S OPERA HOUSE (T. J. Smith, manager): House dark 27.

CANAL DOVER.—BIG 4 OPERA HOUSE (Beiter and Cox, managers): Dan Sully 21; Al. G. Field's Minstrels Oct. 5; Bunch of Keys 12.

GREENVILLE.—OPERA HOUSE (Rupe and Murphy, managers): House dark 27. Western Ohio will celebrate German Day here Oct. 2 and 3, and the management desires a good German comedy for those dates.

EAST LIVERPOOL.—NEW GRAND (James Norris, manager): C. W. Warren's co. closed the week to successful business 7. A Money Order pleased a fair-sized audience 9, and would fill the house if they conclude to play a return date.—ITEM: James E. Orr, ex-manager of the New Grand, has accepted a position with Harry Davis of Pittsburgh.

TH-FIN.—NORRIS'S OPERA HOUSE (Charles L. Bristol, manager): Helene Mara will present A Modern Mephisto 11. The Smugglers co. 16; Fair week.

AKRON.—ACADEMY OF MUSIC (W. G. Robinson, manager): Barlow Brothers' Minstrels gave the best performance of the kind seen here this season 3. Ollie Young's act of club-juggling made a hit.

LANCASTER.—CHRISTIAN STREET OPERA HOUSE (Neil McNeil, lessee; Mrs. Clara M. McNeil, manager): Will open 19.—Burt Shepard's Minstrels, Lincoln Carter's Fast Mail 20; C. E. Callahan's Romance of Coon Hollow 23; A. V. Pearson's Great American Scout and Wild West Show 5.

MASSILLON.—BUCHER'S OPERA HOUSE (M. Barr, manager): Si Plunkard 5; good house.

PORTSMOUTH.—GRAND OPERA HOUSE (H. S. Grimes, manager): Coleman and Heagler's Minstrels 5; fair co. and house.—ITEM: The New Grand approaches completion, and will be an ornament to the city. It will open about Nov. 1. Sosman and Landis are doing the scenic work for the new house.

HAMILTON.—GLOBE OPERA HOUSE (Connor and Vogt, managers): Lillian Lewis as Cleopatra 7; good house. Audience well pleased.

FOSTORIA.—ANDERSON OPERA HOUSE (Campbell and Veon, managers): Robert Wayne in repertoire big business week of Sept. 2. Advance sale for *The Dazzle* 12 is large. A Modern Mephisto 16. The management of the Opera House will play only one attraction a week this season.

FREMONT.—OPERA HOUSE (Heim and Haynes, managers): The Catholic Knights of O. J. held an entertainment 10 for the benefit of the visiting members, who are holding a State convention here. Eddie Foy in Little Robinson Crusoe underlined.

TOLEDO.—PEOPLE'S THEATRE (S. W. Brady, manager): Keller entertained large audiences 9-11. So interested does an audience become in Keller's wonderful tricks that an evening seems altogether too short. The magician is assisted by his accomplished wife in many of his best illusions. Helene Mara in *The Modern Mephisto* to slim houses 12-14.—ITEM: Manager Brady has a neat two-story building adjoining the theatre nearly completed.—Manager Bode of the new Valentine has just returned from New York, where he has looked for his house the finest line of attractions possible. The theatre will positively open Oct. 31, all statements to the contrary notwithstanding.

DEFIANCE.—CITIZENS' OPERA HOUSE (B. F. Edos, manager): The Burglar, by Horace Mitchell co., to a fair house 6. The co. is very strong, and gave complete satisfaction, in consequence of which they will play a return engagement Oct. 10, producing A Flag of Truce. Al. G. Field's Minstrels 13.—MYERS OPERA HOUSE (L. E. Myers, manager): Dark 27.

UNIONSVILLE.—CITY OPERA HOUSE (Elvan and Vanostan, managers): House dark 9-14 on account of Old Virginia falling ill. Opera House Van Tassel in Tennessee's Pardner 17; Fritz and Webster in A Breezy Time 20; Frost and Fanshaw 26-28.

SPRINGFIELD.—GRAND OPERA HOUSE (E. B. Foltz, manager): A. V. Pearson's stock co. 2-4; business fair. Ward and Vokes in A Run on the Bank 10; splendid performance, and, in spite of hot weather, good business. Denman Thompson's Old Homestead 13; the big burlesque *Trilby* 18.—BLACK'S OPERA HOUSE (Samuel Waldman, manager): The Marie Sanger Burlesque Extravaganza co. 10; good co. to fair business.

SANDUSKY.—GOSSIP: Manager Baetz expected to open the New Neilson Opera House about 12 or 14, but owing to the lateness of the completion of the extensive improvements which the house has undergone since its close last season, it will be impossible to have any attractions until 16, when Carrie Louis opens a week's engagement at popular prices. However, the formal opening will not occur until the week following, when Clay Clement as Baron Hohenstauffer in *The New Dominion* will be the attraction.

LINA.—FAUBOT OPERA HOUSE (W. A. Livermore, manager): Carrie Louis in repertoire opened the week of 9 to S. R. O. Lillian Lewis in Cleopatra 17.

CAMBRIDGE.—HAMMOND'S OPERA HOUSE (R. Hammond, manager): Rose Hill English Folly co. 7; too heavy house.

CARROLLTON.—OPERA HOUSE (Rutan and Raley, managers): The house is to open 16 with Shepard's Modern Minstrels.

PENNSYLVANIA.

NEW CASTLE.—OPERA HOUSE (Wagner and Reis, managers): In spite of very inclement weather Billy Van's Minstrels drew a big house 4. Audience well pleased. Billy Van, Tom Lewis, Rowe and Rentz, of the comedians; Harry G. Castle and Master Webb, of the vocal corps, and the Stewart Sisters were especially well received. A Railroad Ticket 9 to a large and well-pleased audience. Eugene Canfield in the part of Chips, which has been re-written for him, Frank Gardner, Harry Porter and Mattie Lockette deserve special mention. The Trilby dance by Misses Halvers and Rice came in for a liberal share of applause.—GOSSIP: The Opera House is now under the management of Wagner and Reis, the court having decided the matter in their favor. 3. They will be represented here by S. S. Vail, who has taken charge of the house, and is now engaged in making many much needed improvements, among which are the fitting up of a manager's private office, and the construction of a gallery box-office. Mr. Vail comes to us with seventeen years' experience in the business, and our theatregoers extend to him a most hearty welcome. Nothing but the best attractions will hereafter be booked, and it is needless to add that the change will be appreciated. D. H. Matthews still holds the position of receiver of the house, but is not connected with the management. Mr. Matthews, during his brief career as manager, created a very favorable impression upon the patrons of the house.—Larry B. Diamond, of Billy Van's Minstrels, is an old New Castle boy, and met many old friends when here 4. The orchestra, under direction of Prof. J. Elmer Grimm, shows marked improvement. It now numbers seven pieces, among whom is Prof. Lewis Kerr, who so successfully led Al. G. Field's Minstrel band for several seasons.—Mr. and Mrs. T. K. Beatty, who have been playing in one of the Atlantic City orchestras, arrived home here 10.

YORK.—OPERA HOUSE (B. C. Pentz, manager): Daniel A. Kelly in Outcasts of a Great City drew a small and not over-pleased house 5. State League Republican Clubs 12, 13; Limited Mail 17.—HIGHLAND PARK AUDITORIUM (Street Railway Co., managers): Hungarian Gypsy Band closed 7; drawing large business. Spanish Students opened to good business 9.—ARENA: Buffalo Bill's Wild West Congress of the Rough Riders of the World drew immense business at the two performances 10.

LANCASTER.—FULTON OPERA HOUSE (B. and C. A. Vecker, managers): The Shadow of a Great City to a light house 5. Jolly Old Chums pleased a fair house 7. The Struggle of Life with good co. and fine scenery pleased a fair house 10. The New York Ninth Regiment Band and Nina Bertini-Humphreys to a small audience 11. The Midnight Alarm 13; The Stow-away 16.—ITEMS: Harry Nelson, William Pullman, and Lou Humiston, of the Robinson Opera co., have joined the Gilbert Opera co., and Mattie Reeves will join the Grand Opera co., Frank V. French and Lizzie Gonzales will remain in this city where Mr. French has opened a studio for voice culture and elocution, and they, together with Prof. Christ Burger, will produce Planquette's Nell Gwynne here Nov. 23-28, assisted by local talent.

LEBANON.—FISHER OPERA HOUSE (George H. Spang, manager): Hoyt's A Trip to Chinatown 5 to a fairly well-filled house. Two Jolly Chums 7 to a small and appreciative audience. Kennedy's Players 9 11 to fair houses.

CHESTER.—GRAND OPERA HOUSE (Thomas Hargreaves, manager): Kennedy's Players at popular prices to fair business 9-10. Peck's Bad Boy 9-11. Trip to Chinatown 12, 13; Spider and Fly 14.

MAHANAY CITY.—OPERA HOUSE (J. J. Quirk, manager): This house opened 5 with the Jolly Old Chums to go-to business; performance fair. McCarthy's Minstrels 13.—ITEM: New scenery and electric lights have been put in the Opera House.

FRANKLIN.—OPERA HOUSE (James P. Keene, manager): Billy Van's Minstrels 5; good business. Col. A. O. Babel's Concert co. underlined.

LANSDOWN.—OPERA HOUSE (J. B. Breslin, manager): By Force of Impulse, a drama in five acts, will be produced by home talent 19-21. Costumes for the piece will be furnished by Wags and Son, of Philadelphia.

POTTSTOWN.—GRAND OPERA HOUSE (George R. Harrison, manager): This house will reopen 16 when Kennedy's Players will fill a week's engagement. Numerous improvements have been made during the Summer months, and everything will be in readiness for what promises to be one of the most prosperous seasons this house has ever had.

LOCK HAVEN.—OPERA HOUSE (J. H. Musina, manager): The improvements to the Opera House are almost completed. Steam heat and electric lights have been put in. The contract for painting new scenery has been let to W. F. Weise, of Tyrone. The house will open on or about Oct. 1.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (Wagner and Reis, managers): Katie Emmett in Chat, An American Boy 5; small audience. Eugene O'Rourke in The Widow Postman 14.

BETHLEHEM.—OPERA HOUSE (L. F. Walters, manager): Thatcher and Johnson's Minstrels 4; big business; performance hard to be excelled by any minstrel attraction on the road this season. Hoyt's Trip to Chinatown 12, crowded house.—Central Hall was formally opened 13, when the Fairview Band and Beethoven Maennerchor entertained the visitors by a concert. The new house is very attractive. Johnson's Comedy co. 17-21; Daniel A. Kelly 26; Charles T. Ellis in The Alsatian 30; Mazie Lewis 30-5.

READING.—ACADEMY OF MUSIC (John D. Mishler, manager): Andrew Mack gave a very pleasing performance of Myles Aron 6. The Midnight Special was well produced to a crowded house 7. The play is interesting throughout. Thatcher and Johnson's Twentieth Century Minstrels gave a very good performance to a large house 10.—GRAND OPERA HOUSE (George M. Miller, manager): Henderson's Ideals gave good performances of A Lucky Accident, The Thunderbolt, and Cast Aside to good audiences 5-7.—ITEM: The many friends of Harry Bernard, who is connected with the Midwinter Special, were pleased to see him in this city.

SHAMOKIN.—G. A. R. OPERA HOUSE (J. F. Osler, manager): The Moss Family Jolly co. in The Kodack 7; fair performance to a fair-sized house. The Wicklow Postman 9, 10; light business.

PHILIPSBURG.—PIERCE'S OPERA HOUSE (Thomas Byron, manager): House dark 3-11.

BEAVER FALLS.—SIXTH AVENUE THEATRE (F. H. Cashbaugh, manager): House dark 9-13. Coleman and Geiger's Minstrels 14; A Texas Steer Oct. 2; Three Guardsmen 3.

BRADFORD.—WAGNER OPERA HOUSE (Wagner and Reis, managers): Gus Heege in A Venetian Gentleman on 5 opened the season to a large audience. Van's Minstrels 12; Dan Sully 13; Rising Generation 17; Shore Acres 19.

BROWNVILLE.—RICHIE THEATRE (L. C. Richie, manager): Thalia opened here 9 for a week to fair business.

GREENSBURG.—KRAIG'S THEATRE (R. G. Critten, manager): Barlow Brothers' Minstrels 9; fair-sized audience; performance good. Jules Walters' A Money Order 13; A. V. Pearson's The White Squadron 20; Russell's Comedians Oct. 1.

WILKESBARRE.—GRAND OPERA HOUSE (M. H. Burgunder, manager): Katie Emmett to a large house and gave a very pleasing performance 3. The Stow-away to a large house 6.—MUSIC HALL (W. C. Mack, manager): The Midnight Flood opened a three-nights' engagement to very good business 9-12.

PITTSBURGH.—MUSIC HALL (J. A. MacDougall, manager): The Wicklow Postman 5; business and performance both good. Kittie Rhoades opened a week's engagement in Galatea to a crowded house 9.

CARBONDALE.—GRAND OPERA HOUSE (Dan P. Byrne, manager): The Stow-away 2; fair house. Barney Ferguson in McCarthy's Minstrels 10; fair house; performance excellent. Joe J. Sullivan in Maoney's Minstrels 17; Gus Heege in A Venetian Gentleman 20.

MT. CARMEL.—BURNSIDE POST OPERA HOUSE (Joseph Gould, manager): Prince Rosebud (local) to light business 5, 6. A Midnight Flood, with its excellent effects, was presented in a fair manner to S. R. O. 7.—ITEM: Manager Gould is in attendance at the G. A. R. Convention at Louisville, Ky.

SCRANTON.—ACADEMY OF MUSIC (M. H. Burgunder, manager): Katie Emmett in Chat, An American Boy 6; The Stow-away 7; light business. Daniel A. Kelly 9 11 in Outcasts of a Great City to large business.—DAVIS' THEATRE (George E. Davis, owner): The season opened 9 with The Engineer to a large audience, who were well pleased.—THE FROTHINGHAM (Wagner and Reis, managers): Dark 11.

COLUMBIA.—OPERA HOUSE (James A. Allison, manager): Dan Kelly and co. in Outcasts of a Great City 7; good business. Sanford's co. presented The Struggle of Life 9; business fair.

EAST STROUBSBURG.—ACADEMY OF MUSIC (J. H. Shotwell, manager): Little Trilby played 7 to S. R. O.—ITEM: Florence Rindley in The Play Train 17.

MEADVILLE.—ACADEMY OF MUSIC (E. A. Hempstead, manager): Billy Van's Minstrels 6; fair business. A Railroad Ticket 10; Salvini 12.

ALLEGANY.—ACADEMY OF MUSIC (N. E. Worman, manager): The Midnight Special presented by a very good co. was well received by a good-sized audience 5. Thatcher and Johnson's Minstrels opened their season here 6, and attracted a large audience. The music and singing was excellent. Fantasma drew full houses despite the sweltering weather 6-9. Good co. and audience well pleased. Gus Heege 10; Dan Kelly 19-21; The Westerner 23; Rising Generation 24; Louis James 25; Billy Van's Minstrels 26; Charles Ellis 27; About Opera co. 29.

PUNXSUTAWNEY.—MAMONING STREET OPERA HOUSE (John C. Fish, manager): The season will open its regular season 14 with The White Squadron. Faust 16; Barlow Brothers' Minstrels 19; Ezra Kendall's Part of Kids 19.

WARREN.—LIBRARY THEATRE (F. R. Scott, manager): Billy Van's Minstrels 11; large-sized and highly pleased audience. Billy Van and Tom Lewis were very funny. Dan Sully 14.

SHENANDOAN.—THEATRE (P. J. Ferguson, manager): Eugene O'Rourke in The Wicklow Postman gave a fine performance to fair business 11. The Stow-away 29.

WEST CHESTER.—OPERA HOUSE (F. J. Painter, manager): The Limited Mail opened 6 to a fair house.—ASSEMBLY BUILDING (Davis Beaman, manager): The season was opened by A. Trip to Chinatown 11; fair business. The season is now on, and from present prospects will be a good one here. Both houses have some first-class plays booked.

OIL CITY.—OPERA HOUSE (C. M. Loomis, manager): A Railroad Ticket 12; Alexander Salvini in The Three Guardsmen 14; Anna E. Davis in repertoire 16-21; The Burglar 25; Hoyt's A Texas Steer 27.—ITEM: The Opera House orchestra during the season will be under the direction of Prof. E. F. Moore, late of the Grand Opera House, of Philadelphia.

JOHNSTOWN.—OPERA HOUSE (James G. Ellis, manager): The White Squadron made its first appearance here 10 to a small but very appreciative audience.—

THE POPULAR FRENCH TONIC
MARMA
FORTIFIES Body
NOURISHES Brain
STIMULATES
REFRESHES
Indorsed by eminent Physicians everywhere.
Sent Free. Album, 75 PORTRAITS
and AUTOGRAPHS of Celebrities.
MARTINI & CO., 25 West 19th St., New York.

ADAIR OPERA HOUSE (Alexander Adair, manager): House dark 4-13.

M'KEESPORT.—WHITE'S OPERA HOUSE (F. D. Hunter, manager): Barlow Brothers' 7; Jules Walters' A Money Order was presented for the first time here 1 to fair business.—ALBANY'S THEATRE: Rose Hill's English Folly co. to good business 6.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Co., managers): Daniel A. Kelly in Outcasts of a Great City to small business 6. Andrew Mack in Myles Aron to a good house 7. Mr. Mack is new to our people, but produced a most favorable impression. He has a good singing voice, a pleasing personality, and, better than all, he is a good actor. A large house will greet him on his next appearance. The Midnight Special, an interesting melodrama of the mechanical type, with a fairly good co., to a light house 9. Jolly Old Chums to fair business 11.

THUSVILLE.—OPERA HOUSE (John Gahan, lessee): Billy Van's Minstrels 10; performance good; business fair. The Burglar 28; Texas Steer 29.—ITEMS: The Stewart Sisters, Billy Van, and Master Webb are artists, and deserve praise for their clever work.—Mrs. Babel, of the Babel Concert co., was taken ill just before the raising of the curtain on 11, and the concert had to be postponed.

RHODE ISLAND.

WESTERY.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): This house, hardly recognizable, on account of the many changes and improvements made, was opened for the season 3 by A. Green Goods Man, which was poorly received by a large-sized audience.—ITEMS: Henry Sweetman dropped in upon us 7, ahead of Lewis Morrison's Faust. Several sets of new scenery, including a handsome drop curtain, have been added to Bliven's Opera House, the work being done by George Becker, scenic artist from the Fifth Avenue Theatre, New York.—Business here is booming in all branches of trade.

WOONSOCKET.—OPERA HOUSE (G. M. Blanford and George Swett, managers): 8 Bells opened the house Aug. 29 to S. R. O. White Squadron 10; good house. Rice's Comedy co. 16-21; Wang 24; Joe Oct 20; Robert Mantell 20.

PAWTUCKET.—GRAND OPERA HOUSE (William C. Chase, manager): Courtenay Thorpe 6, 7; fair business; deserving notice. Derby Mascot 9-11; good business. Mazeppa 12-14; Tony Farrell 16-18; Fabio Romani 19-21; Agnes Wallace Villa in The World Against Her 23-26.

SOUTH CAROLINA.

SUNTER.—ACADEMY OF MUSIC (E. H. Moss, manager): Will open 19 with Joe Cawthorn in A Fool for Luck, followed by Helen North in Only a Farmer's Daughter 21; Peck's Bad Boy 23; Frohman's Lost Paradise 26.

SOUTH DAKOTA.

SIOUX FALLS.—GRAND OPERA HOUSE (S. M. Bear, manager): Frank E. Long in repertoire closed a successful week's engagement 7. Heywood's Celebrities 13; Mahara's Minstrels 18; Gladys Wallis 20; Andrews' Opera co. 27; Oriole Opera co. 30-5.—ITEM: Manager Bear has a fine list of attractions booked, and theatrical business here promises to take on the nature of a boom.

TENNESSEE.

NASHVILLE.—THE VENDOME (Curry and Boyle, managers): Jolly Joe Cawthorn in A Fool for Luck opened this house 9, 10, playing to large houses. Anna Eva Fay 30 Oct. 5.—FIVE VANDOMES (Curry and Boyle, managers): Al. G. Field's Minstrels opened this house 13, 14. House dark until Oct. 3-5, when Henderson's Sinbad the Sailor opens the regular season.—ITEMS: The working force for this season at the Vendome and Grand Opera House will be Curry and Boyle, managers; Charles Page, treasurer; Edwin Blackburn, press agent; J. C. Miller, leader of orchestra Grand; Professor Isenman, leader of orchestra Grand; Mike Cavanaugh and Harry Honey, masters of machinery; William H. Bordier, door-keeper; Henry Bauman, officer, and Charles Le Roi, master of properties.

TEXAS.

WACO.—GOSSIP: Work on the Grand is nearing completion. The entire house, scenery, etc., is all new. Several new seats being added; also a new drop-curtain, and the stage enlarged. The interior decorations are handsome. The gallery will all have reserved seats. The first rows will be 75c, and the remainder 50c; lower floor 35c at regular prices. Waco is justly proud of the New Grand and its management assure the theatre-going public the best attractions booked through the Greenwall circuit.

The opening with Fritz in a Mad House matinee and night 21 is certain to draw packed houses. The staff of The Grand is as follows: Dave A. Weiss, lessee and manager; Jake Schwarz, business-manager and treasurer; James M. Drake, door-keeper.

—ITEMS: Antonio Arcars, the Italian violinist, closed contract with blind Oscar, the Negro Boy Prodigy, for a tour through the United States and then Europe, after his engagement at the Atlanta Exposition. The co. will be called The Flavia Arcars Concert co. The Negro Boy was born and raised in Waco, is but eight years of age, is a talented musician and mind reader and has caused a sensation wherever he appeared.—Louis Sternkorh, the popular bill-poster and well known to the profession, has moved to the South side of the Square where his many friends can find him in Waco. The Roster in last week's Mirror is the greatest ever published and is highly complimented down this way. Success to THE MIRROR.

DENISON.—MCDUGALL OPERA HOUSE (Zintgraf and Pratt, managers): Alcazar Opera co. in repertoire 27 at popular prices to fair business. Louise Hermaize established herself as a local favorite with her artistic work and splendid voice. Tom Lowden as comedian merited praise.—ITEMS: M. L. Epstein has purchased the Wilkinson Opera House, changing the name to the Denison Opera House. It has been remodelled, and is now as fine a theatre as is found in the South. J. K. Emmett opens on 14.—McDougall's Opera House, Zintgraf and Pratt, lessees, have refurbished this house and several first-class attractions are booked.

HUNTSVILLE.—THE NEW OPERA HOUSE (John Henry, manager): House dark week ending 7.

MARSHALL.—OPERA HOUSE (Johnson Brothers, managers): Season opens 13, 14 with Alcazar Opera co.

VERMONT.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager): Aunt Sally 21. Lewis Morrison's Faust underlined.

VIRGINIA.

STAUNTON.—OPERA HOUSE (W. L. Oliver, manager): House dark 9-14.—ITEM: W. L. Oliver, Jr., who was with the Kitty Rhoades co. last season, is spending the Summer here with his father.

WEST VIRGINIA.

CLARKSBURG.—The Traders' Grand Opera House opened 3 by Pearson's White Squadron to S. R. O.; performance poor. Land of the Midnight Sun 4; Derby Mascot 5; both to crowded houses. Breezy Time 11.

HUNTINGTON.—DAVIS THEATRE (Joseph Gallick, manager): Lillian Lewis in Cleopatra 4; fair business. Robert Taylor in In a Big City 7; fair business.

CHARLESTON.—BUCKLEW OPERA HOUSE (N. S. Bur-

O., Sept. 11-21.

NOTICE

FRANCIS WILSON'S Production of the Latest Savoy Theatre, London, Success, THE CHIEFTAIN

Music by Sir ARTHUR SULLIVAN. Libretto by F. C. BURNAND.

The undersigned hereby give notice that they have secured from R. D'OLEY CARTE, ESQ., Manager of the Savoy Theatre, London, SIR ARTHUR SULLIVAN and F. C. BURNAND, ESQ., the exclusive right to present the above-named comic opera in the United States and Canada for an unlimited period and that the most perfect set of copyright grants yet issued for a comic opera have been assigned to them, covering not only the complete opera, but also each separate musical number, and they wish to state that the most speedy and determined legal efforts will be made to prevent piracy within their territory. They appeal with confidence to the respectable managers of all theatres in the United States and Canada to assist them in detecting any attempt to announce or produce the opera by any other organization.

"The Chieftain" has made a Remarkable Success at Abbey's Theatre, New York.

The New York World says: "The Sullivan of Pinocchio, The Pirates and Patience has come again. In the whole list of Sullivan scores there is not one in which there is so compact a little volume of supreme musical humor. One cannot help wondering where Sullivan got his inspiration. When Sullivan wrote that music he was in the mood. The spirit was moving him."

The New York Herald says: "Musically, indeed, the new work was so far above anything that has recently been heard here in the same genre that the claque stood aghast and did not know when to applaud. More numbers than I can well remember had to be repeated—but it was the man who liked the music for its own sake who insisted on the repetition, not the person who wanted to make Mr. Wilson's new venture a go. All this is as remarkable as it is satisfying and promising. For just think how long it is since

we have had a comic opera that is really 'clean'—a word that is constantly used by people when speaking of writing of comedy or drama, but which never seems to occur to them in conjunction with comic opera. Yet there is such a thing as cleanliness in a comic opera score, and it is this quality above all others that distinguishes Sir Arthur's work from the native article we have not only tolerated, but admired here the last few years. The music throughout is what the music of comic opera should be."

"Alan Dale," in the Evening World, says: "The only thing I'm afraid of for The Chieftain is that the public taste for comic opera has become so perverted, so abnormal, that folks have forgot what comic opera really is. As I hear a man in the audience remark, 'New York won't know what has struck it. There's a comic opera in town.'"

The New York Sun says: "The Chieftain is a rarely delightful performance. Something of the gratifying delight of the earlier Gilbert and Sullivan operettas was to be found in the performance, and it persuaded the audience how degenerate most works of this class of entertainment have become. But the relief came, curiously enough, from a return to the old manner. By stripping itself of the irrelevant additions that have been added to hide the lack of more elementary merits The Chieftain appeared with almost the force of complete novelty."

The Evening Sun says: "The plot is a clean and humorous one and is worked out in an artistic way."

Sullivan shows all his old facility for humorous music in The Chieftain. Best of all, he does not fall into his recent habit of re-echoing himself. There is a strain of Spanish airs through the piece, which gives it a fine fire and dash. The choruses are sonorous and

satisfying, and, as a whole their rendering showed good training."

The Mail and Express says: "No one who has in the past been charmed by the sweetness and merriment of his (Sir Arthur Sullivan's) numbers will be satisfied to leave The Chieftain unheard."

The New York Tribune says: "The verdict was in its favor."

The New York Times says: "Sir Arthur Sullivan's music is sparkling throughout. It is full of life and color. And it is, as this composer's work always has been, full of refinement and delicacy. There are a dozen numbers in Sullivan's best style in this work and the second act fairly sparkles with gems."

The New York Post says: "It abounds in airs that at once catch the ear and take hold of the memory."

THE SPORTING DUCHESS: New York city Aug. 28—indefinite.

THOMAS KERNER (S. F. Kingston, mgr.): Brooklyn, N. Y., Sept. 16-21, Newport, R. I., 22.

THE METROPOLITANS: Cripple Creek, Col., Sept. 16-21.

TOWN TOPICS: Boston, Mass., Sept. 16-21, Philadelphia, Pa., 22-28.

TOWNSEND SHAKESPEAREAN: Simcoe, Ont., Sept. 17, Norwich 18, 19, Tilsonburg 20, 21, Tavistock 22, 23, St. Mary's 25, 26.

THE OLD HOMESTEAD (E. A. McFarland, mgr.): Cleveland, O., Sept. 25-28, Hamilton 30, Lexington, Ky., Oct. 1, Frankfort 2, Evansville, Ind., 3, Paducah, Ky., 4, Cairo Ill., 5.

THE FATAL CARD (Gustave Frohman, mgr.): Indianapolis, Ind., Sept. 16-21.

TOMLINSON'S COMEDY (J. J. Owens, mgr.): Bethlehem, Pa., Sept. 16-21, Painesville, N. J., 22-28.

THE NEW BOY (O. E. Hallen, mgr.): Cincinnati, O., Sept. 16-21, Chicago, Ill., 22-28.

TAYLOR (A. M. Palmer, mgr.): New York city April 15—indefinite.

THE GLOBE TROTTER (E. E. Rice, mgr.): Chicago, Ill., Sept. 9-Oct. 5.

THE IDEALS (John A. Himmelein, mgr.): Worcester, O., Sept. 16-21, Marysville 22-28, Bellefontaine 30-Oct. 5.

THE CAPTAIN'S MATE (Florence Bindlev): East Stroudsburg, Pa., Sept. 17, Hazleton 18, Mt. Carmel 19, Girardville 20, Reading 21, Lebanon 22, Columbia 24, York 25, Hanover 26, Frederick, Md., 27, Hagerstown 28.

UNCLE JOHN SPRUCKER: Waterloo, Wis., Sept. 17, Watertown 28.

VINCENT-STRIKES: Ludington, Mich., Sept. 16-21, Coldwater 22-28.

WARD AND VOKES (E. D. Stair, mgr.): Cincinnati, O., Sept. 16-21, Louisville, Ky., 22-28, St. Louis, Mo., 29-Oct. 5.

WILLIAM HARRY: Bradford, Pa., Sept. 17, Olean, N. Y., 18, Elmira 19, Willmar, Pa., 20, Harrisburg 21.

WAITER COMEDY (Western): D. K. Woods, mgr.: Canton, O., Sept. 16-21, Mansfield 22-28, Akron Oct. 5.

UNCLE TOM'S CABIN (Stetson's): Middleboro, Mass., Sept. 17, Plymouth 18.

WAITER COMEDY (Eastern): N. C. Bradley, manager: Taunton, Mass., Sept. 16-21, Brockton 22-28, Worcester 30-Oct. 5.

WHITE SLAVE: Norfolk, Va., Sept. 18, Chattanooga, Tenn., 21.

WICKLOW POSTMAN (W. F. Cronley, mgr.): Rochester, N. Y., Sept. 17, Hoboken, N. J., 19-21.

WM. C. ANDREWS (My Wife's Friend: Ralph Howard, mgr.): Pittsburg, Mass., Sept. 17, Troy, N. Y., 18, Albany 19, Saratoga 20, Plattsburg 21, Montreal, P. Q., 22-28.

WM. H. CRANE (Joseph Brooks, mgr.): Chicago, Ill., Sept. 9-21.

WOODWARD THEATRE: Perry, Ia., Sept. 16-21.

WHITE RAT (Davis and Keogh, mgrs.): New York city Sept. 16-21, Hoboken, N. J., 22-28, Washington, D. C., 30-Oct. 5.

WHITE SQUADRON (Charles H. Young, mgr.): Middle-town, Conn., Sept. 17, Meriden 18, Waterbury 19, New Haven 20, 21.

WALKER WHITESIDE (Heuck and Snyder, mgrs.): Waterbury, Conn., Sept. 23, Derby 24, Bridgeport 25, Hartford 26, New York city 30-Oct. 5.

ZOOZ: Philadelphia, Pa., Sept. 16-21, Cleveland, O., 22-28.

OPERA AND EXTRAVAGANZA.

BOSTONIANS (Barnabee and McDonald, props., Frank L. Perley, mgr.): Chicago, Ill., Sept. 16-21, Kansas City, Mo., 22-28.

BLACK CROOK (Springer and Welby, mgrs.): Baltimore, Md., Sept. 16-21, Pittsburgh, Pa., 22-28.

BARREL CONCERT (A. D. Smith, mgr.): New Castle, Pa., Sept. 17, Warren, O., 18, Girard 19, Ellwood, Pa., 20, 21, Beaver 22.

CAMILLE D'ARVILLE OPERA: Boston, Mass., Sept. 9-21, Philadelphia, Pa., 22-Oct. 5.

CASTLE SQUARE OPERA: Boston, Mass., May 6—indefinite.

DELLA FOX OPERA (Nat Roth, manager): New York city Aug. 29—indefinite.

DAVID'S AUCTION (Charles H. Vale, mgr.): Montgomery, Ala., Sept. 17, 18, Mobile 20, 21.

DR. WOLF HOPPER OPERA (Ben D. Stevens, mgr.): Buffalo, N. Y., Sept. 17, 18.

DUGBY BELL OPERA: Poughkeepsie, N. Y., Sept. 30.

FRANK DANIELS OPERA (La Shelle and Clarke, mgrs.): Pittsburg, Pa., Sept. 30-Oct. 5.

FRANCIS WILSON OPERA (A. H. Canby, mgr.): New York city Sept. 9—indefinite.

FANTASIA (Hanson's): Sam Fletcher, mgr.: New York city Sept. 16-21.

1892 (E. E. Rice, mgr.): Harlem, N. Y., Sept. 16-21.

GARRICK BURLESQUE (John P. and Frank Slocum, mgrs.): Tol do, O., Sept. 17.

GILBERT COMIC OPERA: Ionia, Mich., Sept. 17-20, Owosso 21, Pontiac 23, Ithaca 24-27, Pontiac 28, Jackson 30-Oct. 5.

HOLMES ROBINSON OPERA (Charles G. Ansdan, mgr.): Wilmington, Del., June 24—indefinite.

IOWA STATE BAND (Frederick Phinney, director): Chattanooga, Tenn., Sept. 17.

LITTLE CHRISTOPHER (A. M. Palmer, mgr.): Philadelphia, Pa., Sept. 16-21.

LITTLE ROBINSON CRUSOE (George Bowles, mgr.): Cleveland, O., Sept. 17, 18, Toledo 19-21.

MILTON ANDERSON OPERA: Philadelphia, Pa., Sept. 9—indefinite.

MASON FAMILY CONCERT: Monmouth, Me., Sept. 17, Purgatory Mills 18, West Gardner 19, South Gardner 20, Manchester 21.

MARIE TAVARY GRAND OPERA (Charles H. Pratt, mgr.): Brooklyn, N. Y., Sept. 16-21.

ORIOLE OPERA (Parks and Graves, mgrs.): Webster City, Ia., Sept. 17-20, Fort Dodge 21.

PASSING SHOW (Canary and Lederer, proprietors; Frank W. Martindale, manager): Cincinnati, O., Sept. 16-21, Bloomington, Ill., 23, Peoria 24, Davenport, Ia., 25, Des Moines 26, Omaha, Neb., 27, 28, Kansas City, Mo., 30-Oct. 5.

PAULINE HALL OPERA (George McLellan, mgr.): San Francisco, Cal., Sept. 16-21.

PRINCIPAL BONNIE (D. W. Truss and Co., mgrs.): New York city Sept. 2—indefinite.

ROD ROY (F. C. Whitner, mgr.): New York city Sept. 2-21.

SUPPER (Hanson's) Edwin Warner, mgr.: Indianapolis, Ind., Sept. 16-21, Louisville, Ky., 22-28, Chicago, Ill., 29-Oct. 5.

SOUZA'S BAND (Frank Christianer, mgr.): St. Louis, Mo., Sept. 4-Oct. 20.

TEMPER OPERA: Indianapolis, Ind., July 1—indefinite.

THE MERRY WORLD (Canary and Lederer, mgrs.): New York city Aug. 12—indefinite.

TWENTIETH CENTURY GIRL: Albany, N. Y., Sept. 19.

TRIP TO THE ROCKIES (George Morgan, mgr.): Baltimore, Md., Sept. 16-21.

TOMPKINS' BLACK CROOK (Vank Newell, mgr.): Brooklyn, E. D., Sept. 16-21, Philadelphia, Pa., 22-28, Baltimore, Md., 30-Oct. 5.

WANG (D. W. Truss and Co., mgrs.): Norwich, Conn., Sept. 17, Williamantic 18, Fall River, Mass., 19, New Bedford 20, Brockton 21, Taunton 23, Woonsocket, R. I., 24, Haverhill, Mass., 25, Lawrence 26, Lowell 27, 28.

WILBUR OPERA: Grand Rapids, Mich., Sept. 9-21, Detroit 22-Oct. 5.

MINSTRELS.

AL. G. FIELD'S WHITE MINSTRELS: Memphis, Tenn., Sept. 17, Chattanooga 18, 19, Atlanta, 20, 21, Augusta, Ga., 24, Columbia, S. C., 24, Charleston 25, Savannah, Ga., 26, Macon 27, Americus 28, Columbus 29, Birmingham, Ala., Oct. 1, Montgomery 2, Pensacola, Fla., 3.

BILLY VAN'S (William B. Curtis, mgr.): Rome, N. Y., Sept. 17, Utica 18, Binghamton 19, Wilkesbarre, Pa., 20, Scranton 21.

CHAS. KENNA'S: Millville, Mass., Sept. 17.

COLEMAN AND HENGLER'S: Sharon, Pa., Sept. 17, Greenville 18.

DANCE AMERICA (Will A. Junker, mgr.): Rochester, Ind., Sept. 17, Kokomo 18, Bluffton 19, Hartford City 20, Union City 21, Piqua, O., 23, Urbana 24, Bellefontaine 25.

GORTON'S (Charles H. Larkin, mgr.): Freehold, N. J., Sept. 17, Mount Holly 19, Woodstown 20, Salem 21, Hi Henry: Rochester, N. H., Sept. 17, Sanford, Me., 18, Portland 19, Bangor 20, Augusta 21.

PRIMROSE AND WEST (Joseph G. Lind, mgr.): Washington, D. C., Sept. 16-21, Baltimore, Md., 22-28, Philadelphia, Pa., 30-Oct. 5.

THATCHER AND JOHNSON: Brooklyn, N. Y., Sept. 16-21.

VAUGHN, MARTIN AND HUMPHREY: Carmi, Ill., Sept. 17, Mt. Vernon, Ind., 18, New Harmony 19, Princeton 20, Mt. Carmel, Ill., 21.

VAUDEVILLE.

A JAY CIRCUS: Butte City, Mont., Sept. 17-19, Anaconda 20, Deer Lodge 21.

ADAMLESS ELDON (Sam T. Jack, mgr.): Chicago, Ill., Sept. 15-21, Cincinnati, O., 22-29, Indianapolis, Ind., 30-Oct. 5.

AMERICAN VAUDEVILLE: St. Louis, Mo., Sept. 16-21, Pittsburg, Pa., 22-28, Louisville, Ky., 30-Oct. 5.

ALL AMERICAN STARS: Pittsburg, Pa., Sept. 16-21.

CITY SPORTS: Boston, Mass., Sept. 16-21, Providence, R. I., 22-29.

CITY CLUB (Tom Miao, mgr.): Cincinnati, O., Sept. 16-21, Indianapolis, Ind., 22-28, St. Louis, Mo., 30-Oct. 5.

CRONLE BURLESQUE (Sam T. Jack, mgr.): Buffalo, N. Y., Sept. 16-21, New York city 22-28.

FIELD'S DRAWING CARDS: Baltimore, Md., Sept. 16-21.

FLYNN AND SHERIDAN: Albany, N. Y., Sept. 16-21, Boston, Mass., 22-28, Providence, R. I., 30-Oct. 5.

GUS HILL'S NOVELTIES (Gus Hill, prop.): Providence, R. I., Sept. 16-21, New York city 22-Oct. 5.

HARRY W. SEBON'S EXTRAVAGANZA: Brooklyn, N. Y., Sept. 16-21.

HOWARD ATHLETICUM (J. J. Armstrong, mgr.): New York city, Sept. 16-21.

HYDE'S COMEDIANS: Brooklyn, N. Y., Sept. 16-21.

INTERNATIONAL VAUDEVILLE: Boston, Mass., Sept. 16-21.

JAMES THORNTON: Brooklyn, Sept. 16-21, New York city 22-Oct. 7.

LONDON BILLIARDS: Cleveland, O., Sept. 16-21, Indianapolis, Ind., 22-28.

MAY RUSSELL BURLESQUE: Boston, Mass., Sept. 16-21.

NIGHT OWLS: Paterson, N. J., Sept. 16-21.

NASHVILLE STUDENTS: Watertown, So. Dak., Sept. 17, Pipestone, Minn., 19, Laverne 21.

NEW YORK STARS (Gus Hill, prop.): New York city Sept. 16-21, Newark, N. J., 22-28, Brooklyn, N. Y., 30-Oct. 5.

ROSE HILL: Indianapolis, Ind., Sept. 16-21.

RACE HILL: Barron: Fall River, Mass., Sept. 16-18, Brockton 19, Mystic, Conn., 20, Stamford 21, Ashbury Park, N. J., 23, Long Branch 24, Red Bank 25, Albany, N. Y., Oct. 2-5.

RENTZ-SANTLEY BURLESQUE (Abe Leavitt, mgr.): Newark, N. J., Sept. 16-21.

RUSSELL BROS.: Philadelphia, Pa., Sept. 16-21.

SAM T. JACK'S EXTRAVAGANZA: Milwaukee, Wis., Sept. 15-21.

THIRTIETH CENTURY MAIDS (Harry Morris, mgr.): Washington, D. C., Sept. 16-21.

TONY PASTOR: Chicago, Ill., Sept. 6-21.

TURNER'S VAUDEVILLE: Boston, Mass., Sept. 16-21.

TENNISER WARRIORS: Potteryville Pa., Sept. 16-21.

WEINER AND FIELD'S: New York city Sept. 16-21.

WHITE CROOK: Elmira, N. Y., Sept. 16-21.

WASHINGTON SISTERS SPECIALTY: New York city Sept. 16-21.

CIRCUSES.

BARNUM AND BAILEY: Madison, Wis., Sept. 17, Freeport, Ill., 18, Dixon 19, Clinton, Ia., 20, Davenport 21.

DOCK'S: Nickel Mines, Pa., Sept. 17, Georgetown 19.

KIRKHAUT'S: Keasauqua, Ia., Sept. 17.

L. W. WASHINGTON'S: Mt. Pleasant, Pa., Sept. 17, Scottsdale 18, Charleroi 19, Brownsville 20.

MAYO'S: Tonawanda, N. Y., Sept. 17, 18.

RINGLING BROTHERS: Pleasant Hill, Mo., Sept. 17, Sedalia 18, Jefferson City 19, Booneville 20, Marshall 21.

SAWTELLE AND EWER'S: Sackett's Harbor, N. Y., Sept. 18, Adams 19, Sandy Creek 20, Pulaski 21.

WELSH BROTHERS: Centre Hall, Pa., Sept. 17-19, Mifflinburg 20.

MISCELLANEOUS.

BASIN'S AQUARIUM: Columbus, O., Sept. 16-21.

BLACK AMERICA (Nate Salisbury, mgr.): New York city Sept. 16-21.

CHARLES ELLIOTT NISWONGER: Fort Smith, Ark., Sept. 17, 18, Fayetteville 20, 21.

HERRMANN: Quebec, P. Q., Sept. 17, 18, Ottawa, Ont., 19, Ogdensburg, N. Y., 20, Watertown 21, Utica 22, Syracuse 23, Oswego 24, Rochester 25, 26.

J. AUSTIN JAMES: Centre Hall, Pa., Sept. 16-21.

KILLAR (Dudley McAdow, mgr.): Chicago, Ill., Sept. 15-21.

LALLA ROGER: Detroit, Mich., July 22—indefinite.

LORRITT: Oswego, N. Y., Sept. 17, Delhi 18, 19, Walton 20, 21.

MILLIE CHRISTINE (F. R. Hiltz, mgr.): Indianapolis, Ind., Sept. 16-21.

MARCO'S MODERN MIRACLES (W. E. Skinner, mgr.):

New Glasgow, N.S., Sept. 17, 18, Truro 19, 20, Amherst 21, St. John, N. B., 22-28, Yarmouth, N. S., 30-Oct. 2.

NORRIS BROS.: Doc Snow (H. S. Rowe, mgr.): Poughkeepsie, N. Y., Sept. 17-19, Newburg 20, 21, Scranton, Pa., 22-28.

ROCHE: Keokuk, Ia., Sept. 19-25.

SMITH-GORTON ENTERTAINMENTS: Rodman, N. Y., Sept. 17, Ox Bow 18, Morrisstown 19, Hopkinton 20, Parishville 21-23, Hermon 24, La Fargeville 25.

SULLIVAN A. LER (Messmerist; Thomas F. Aikin, mgr.): Rochester, N. Y., Sept. 22-24, Johnston 25-Oct. 5.

WILSON'S CONCERT OF NOVELTIES: Alexandria, Ind., Sept. 17, Winchester 18, St. Marys, O., 19, Delphos 20, Columbia City, Ind., 21, Warsaw 22, Van Wert, O., 24, Ada 25, Wooster 26, Shelby 27, Crestline 28, No. Baltimore 30, Napoleon Oct. 1, Paulding 2, Columbus Grove 3, Bluffton 4, St. Paris 5.

W. H. SMITH: Halifax, N. S., Sept. 16—indefinite.

[Received too late for classification.]

A GIRL UP TO DATE (T. H. Winnett, mgr.): Ticonderoga, N. Y., Sept. 17, Plattsburg 18, St. Albans, Vt., 19, Newport 20, Burlington 21, Brooklyn, N. Y., 22-29.

AL. REEVES' VAUDEVILLE: Wilmington, Del., Sept. 17, 18, Norristown, Pa., 19, 21.

BARLOW BROTHERS' MINSTRELS (Basil McHenry, mgr.): Piquette, Pa., Sept. 18, Kittanning 19, Butler 20, Steeltonville, O., 21, Massillon 23, Canton 24, Lorain 25.

CRAWFORD BROTHERS (Stephen McMaugh, prop.): Punch Wheeler, mgr.: Indianapolis, Ind., Sept. 26-28, Cleveland, O., 30-Oct. 5.

EMILY BANCKER (Thomas W. Ryley, mgr.): Ashland, O., Sept. 17, Ironton, 18, Louisville, Ky., 19-21, Frankfort 23, Lexington 24, Paris 25, Knoxville, Tenn., 26, Chattanooga 27, Atlanta, Ga., 28-Oct. 1, Nashville, Tenn., 2-4, Jackson 5.

HELEN BLVINE: Fort Edward, N. Y., Sept. 17, Saratoga 18, Whitehall 19, Ticonderoga 20, Rutland, Vt., 21, Bennington 23 North Adams, Mass., 24, Pittsfield 25, Northampton 26.

MALONEY'S WEDDING (E. H. Macoy, mgr.): Waukegan, Ill., Sept. 23, Kenosha, Wis., 24, Waukegan 27, Fond du Lac Oct. 1, Sheboygan 2.

MR. C. C. COOKING (John MacKay, mgr.): Elizabeth, N. J., Sept. 16-21.

NICKERSON'S COMEDY (Edward E. Nickerson, mgr.): Salem, Mass., Sept. 16-21, Gloucester 22-28.

REED AND ROBINSON: Nyack, N. Y., Sept. 16-18, Wappinger Falls 19, Saugerties 22-25, Kingston 2

MIRROR INTERVIEWS.



From photo. by Baker.

Thomas W. Keene.

Tom Keene, as he is familiarly called by thousands of theatregoers all over the country, belongs to a school of tragedians, of which there are only a few representatives left. He is firmly convinced that the majestic method which countenances and advocates the poetic license of dramatic exaggeration is the only means of presenting tragedy. However, he will tell you all about that in the course of the interview.

"How did you happen to adopt a stage career?"

"It was simply owing to an irresistible impulse. When I was a boy the appearance on the street of a professional player filled me with a secret admiration approaching profound worship, and my eyes would feast upon and follow the wonderful personage, while my greatest ambition in life was to emulate his career. I recall how on one occasion I was following John R. Scott for quite a distance, and finally plucked up sufficient courage to tell him that it was the one desire of my life to make the acquaintance of such a great actor as he was. Whereupon Scott looked completely disgusted, and growled, 'Don't speak to me in the street, you little jackanapes. Pay a shilling and come and see me act.' After a fair amount of schooling in New York, where I was born, I entered mercantile life. Although I had no special qualifications for business, people seemed to think I was a wideawake lad, and I was made an Inspector of Hops, with a salary of \$1,500 a year. Meanwhile I belonged to every amateur club in town that would allow me to act. Occasionally I went on as a supernumerary at the old Bowery Theatre. Finally I went to my employer, and told him that I was of no earthly use to him as my mind was given to acting. So I became an extra super at Niblo's for the sumptuous salary of \$4 a week. The next time I trod the boards at Niblo's after my first memorable engagement was when I appeared there years afterwards as a star at the head of my own company."

"What happened to you in the interval?"

"Why, one Sunday evening a dramatic agent came up to me and said: 'Can you play King Henry IV. to-morrow night in Albany with J. H. Hackett?' I didn't hesitate a moment, but put on a bold front and assured the agent that I could. I purchased a copy of the play, and left for Albany that evening at 8 o'clock, studying the part on the train. The night of the performance I was convinced, as many other novices had been before me, that the cast contained no one that could act quite as well as I could, and a round or two of applause augmented the swelling in my head to immeasurable proportions. One of the company endeavored to take the conceit out of me by intimating that possibly Shakespeare's sentiment called forth the outbursts of approval and not my acting. I felt a strange sensation of delight when the stage manager, after the performance, informed me that Mr. Hackett desired to see me in his dressing-room. Feeling sure that I was to be complimented on my unparalleled success, I hastened into the star's presence. The dream melted when the great personator of Falstaff in a gentle but determined tone remarked, 'Young man, are you aware that you altered Shakespeare's lines substituting the word *bloody* for *moody*?' I pulled out my copy of Henry IV. and showed Mr. Hackett that the line was *moody*, as I had spoken it. But Mr. Hackett, glancing from the book into my face, said with mingled pity and contempt: 'My boy, in studying a Shakespearean part always consult the original text.' The force of this remark has always been remembered by me with great profit."

"Did you remain for any length of time with Hackett?"

"Only for five weeks. Then I was engaged for the stock company at Newark, N. J. I've had the contract framed. There it is over there, on the wall. My salary was \$15 per week. From Newark I went to John Br.ugham's Lyceum in New York. I recall a ludicrous incident that occurred in a performance of William Tell. Edward Eddy, the star, had not rehearsed the piece with the company. I was cast for Werner, and was not informed that Eddy, as Tell, had appropriated the lines at the end of the first act that by right belong to Werner. So on the night of the performance Eddy made his exit on one side of the stage and I on the other after Tell and Werner had exclaimed in unison: 'When next we meet upon this spot all Switzerland shall witness what we do.' During that engagement I played Robert Howard in John E. Owens' long run of *Solon Shingle*. Shortly afterwards I was

transferred to Wood's Theatre, where I played juvenile leads. Among the well-known stars of the day who played there at the time were Adah Isaacs Menken, Lucille Western, F. S. Chanfrau, Mary Provost, and many others. The arrival of the three Worrell Sisters at Wood's Theatre in 1894 became the talk of the town. The young bloods wore badges of Sophie, Irene, and Jennie according to the one of the three they most admired. Sophie Worrell afterwards married poor George S. Knight."

"Did you continue to act for any length of time in New York?"

"Not for very long during the engagement I have just referred to, as I shortly afterwards became a member of the stock company at the National Theatre in Cincinnati. Then I went barnstorming for a while, playing the title role in *Macbeth*, *Hamlet* and *Richard III*. After that I made a long stay in New York, playing for four consecutive seasons at Wood's Museum. During that time I played everything for which I was cast from the clown in pantomime to *Macbeth*. I also appeared at Wood's in Lydia Thompson's burlesque company. It was a great all-round training for me."

"When did you go to England to appear in *Across the Continent*?"

"I made my English debut in London in July, 1871, and then made a tour of the provinces. I played principally the part of Ferris in *Across the Continent* and *Jack Cade*. The English press treated me very well. The late John Oxenford, of the *London Times*, and Mr. Russell, of the *Liverpool Mercury* were especially enthusiastic over my acting. At Marylebone I opened the theatre in which Charlotte Cushman, the Wallacks, Mrs. Mowatt and E. L. Davenport achieved their English successes. I really went abroad for my health. The professional tour was an after consideration."

"Where did you act during the seventies?"

"On my return from Europe I acted leading roles with E. L. Davenport, Edwin Booth, Charlotte Cushman, Clara Morris and other stars. In 1875 I was engaged for the California Theatre in San Francisco. While there I had the honor of alternating *Iago* and *Othello* with Edwin Booth. During the run of *Julius Caesar* Mr. Booth, John McCullough and I alternated in the roles of Marc Anthony, Cassius and Brutus. Mr. Booth, though of a romantic, melancholy turn of mind, was at times as full of fun as a kitten, especially among his professional associates. Among strangers he was invariably reserved and dignified. One day at rehearsal he suggested that when Caesar delivers the line 'Let me have men about me that are fat,' it would be a good idea to trot out Charles Bishop, who weighed 240 pounds. Of course Mr. Booth never dreamt that anybody would ever carry out the suggestion, and you can imagine his surprise when during the evening performance Charles Bishop and Billy Mestayer, the latter weighing over 300 pounds, marched on the stage and knelt down beside Caesar like two appealing cherubs. The absurdity of the situation completely upset Mr. Booth's tragic gravity, and he had to retire into the wings for awhile to get over his fit of laughter."

"How long did you remain in California?"

"For five seasons. During that time nearly all the stars of the day played engagements there, and I was generally cast for a leading role in their support. From California I was brought on to Boston by Tompkins and Hall to play the drunkard, Coupeau, in *L'Assomoir*, and was accredited with making a hit in the character. When the stock company dissolved in Boston, I decided to go starring. Accordingly I opened my tour in Chicago at the Grand Opera House in *Richard III*. Lawrence Barrett was appearing that week at Hooley's and John McCullough at Haverly's. It was a bold move to throw down the gauntlet to two rival tragedians, but the press commended my performance, and I played to crowded houses during the two ensuing weeks. I changed the bill every night. Besides *Richard III*, my repertoire included *Macbeth*, *Hamlet*, *Fool's Revenge*, *Julius Caesar*, *Othello*, and so forth. Well that's about all there is to tell about my record, as I've been starring ever since in Shakespearean and other tragic and romantic roles."

"Why is it you never produce any new plays?"

"Because producing new plays is not in my line. Every man to his trade. I am an interpreter of classic plays. If I were an interpreter of the modern drama, I might have to look around for new plays. As it is, a tragedian who wishes to excel in Shakespearean characters, has in that field alone enough work and study for a whole lifetime. To prove to you that I mean what I say, I would like you to step into my library. That bookcase contains every edition of Shakespeare that I have been able to purchase. Everything in the way of annotations to the text that can throw light on Shakespeare's characters is of great interest to me. Some of the critics have objected to the hideousness and fiendishness with which I invest the character of *Richard III*. Now here's a copy of Baker's *Chronicles of the Kings of England*, which is considered an authority, I believe. According to the *Chronicles*, *Richard* possessed a most hideous personality, being not only deformed and ugly, but a monster of depravity and cruelty."

"Do you pay much attention to adverse criticism?"

"Indeed I do, unless the criticism be of the blackmailing order. I'm not so set in my opinions that I've nothing left to learn from the critics. I weigh every criticism of my acting, and have derived many valuable suggestions from that source. The critic who criticizes a personation from the standpoint of the actor's conception is invaluable. But the critic who considers the performance from the standpoint of his own conception doesn't give the actor a chance. He is simply biased in favor of his own ideas. He is prejudiced against the

actor before he has actually seen the performance."

"Haven't some of the critics found fault with your histrionic methods, claiming that they are derived from the traditional and exaggerated methods of the old school?"

"Yes, some of them have intimated something of that sort. But those are not the critics to whom I would award a diploma. You can't declaim blank verse with the lack of emphasis and emotion that might be appropriate in a modern society role. How many people would come to see me act, if I spoke the grand lines of Shakespeare's text in the colloquial manner of the average fashion-plate actor. Exaggerate! Of course I exaggerate in one sense. You cannot pull down tragedy to the commonplace level of a modern society play. The poetry and romance of tragedy necessarily call for emotional stunts. Of what avail is it to sneer at traditional methods of the old school. As one of the critics has put it 'there were men and women of taste and erudition before the end of the nineteenth century, and record and tradition attest that they applauded to the echo the very methods that we smile at, some of us, in Mr. Keene. It is largely personal fancy and prevailing custom that set up the standards of theatrical perfection.'"

"Of what class of people are your audiences mostly composed?"

"They are largely the students of the drama, who wish to hear every line of a Shakespearean tragedy delivered with full vocal utterance on the part of the actor. From my personal observation I should say that a new generation of theatregoers of that class spring up about every seven years. There is evidently a special desire to see *Richard III*, *Hamlet*, and *Louis XI*, and in booking me managers always insist that those three pieces shall be included in my repertoire. During the week of Sept. 9 I appeared at the Harlem Opera House in those plays in addition to *Richelieu* and *The Merchant of Venice*. Among other roles in which I appear from time to time are *Othello*, *Macbeth*, *Bertuccio*, *Claude Melnotte*, and *Romeo*."

"Do you feel greatly exhausted after acting a trying role like *Richard III*?"

"No, not to-day, because I have mastered what I might term its technical difficulties. Of course, if I were to feel the emotional scenes of the role as acute as I seem to feel them in the estimation of the audience, I should have been a physical wreck long ago. But I hold with Talma that the actor should simulate feeling, not actually feel. When he actually feels with passionate intensity he is no longer a master of the situation. He is controlled by his feelings instead of controlling them. Moreover, an actor could not properly deliver his lines if he were to choke up with emotion. Thus Talma had the correct idea when he said that the art of acting is merely a cloak which the actor throws off when he leaves the stage."

The above interview took place at Mr. Keene's home on Staten Island. There, like Talma, he throws off his tragic cloak and gives himself up to reading, rambling, and rustication. The estate has been in the family for many years, and the house in which Mr. Keene now passes his Summers is delightfully quaint and cozy.

One of the tragedian's hobbies is the collection of books relating to the stage, and antiquarian booksellers find him a willing victim. He also believes in encouraging the younger members of the profession, both on and off the stage. If a member of his company receives a call he is delighted with his success. And if a young actor applies for a pass to the performance, he never meets with a refusal. But why doesn't Mr. Keene ever act at a Broadway house? Does he dread the New York critics? A. E. B.

COLONEL KEYES' FUNERAL EXPENSES.

In the obituary notices of Colonel Keyes it has been stated in various quarters, and especially in Boston, that the body of the deceased was sent home and the expenses defrayed by the management of the Black America organization, with which Colonel Keyes was connected. This is denied by the officers of the Actors' Fund who paid all the expenses of the funeral.

Adolph Bernard, the assistant secretary of the Fund, when seen by a MIRROR reporter, said:

"We were first apprised of the matter by our Boston correspondent, who had been appealed to by the Boston undertaker. The latter told him he had received \$50 of expenses and that he had not received any remittance from the widow. We were at once communicated with and I placed the matter before the Executive Committee, which at once granted the maximum amount in such cases, viz., seventy-five dollars. The undertaker of the Actors' Fund, Mr. Slevin, was given charge of the matter, and he agreed to settle with the Boston undertaker. That is all there is to the matter."

"The Black America management not only did not contribute one cent towards Colonel Keyes' funeral expenses, but, according to the statement made by his widow, the body was abandoned by them in the undertaker's establishment at Boston."

Undertaker Slevin, seen later, said that the Boston claim had been fully satisfied by him.

Nate Salisbury stated to a MIRROR representative that he paid \$55 to undertaker Quikham for the preparation and transportation of Colonel Keyes' remains to his relatives in Brooklyn.

THESE EXPERTS DIFFERED.

Discussing *The Capitol* and its author, a prominent critic and a celebrated dramatist expressed opinions diametrically opposed.

"I consider Augustus Thomas the greatest American dramatist," asserted the critic, with some warmth.

"You mean the greatest American dramatist who writes exclusively for the Lambs' Club," retorted the other.

REFLECTIONS.



Robert Edson is one of the most clever of the few genuinely good young light comedians on the American stage. Mr. Edson has a bright and breezy style, intelligence, and, as his portrait shows, a handsome face. Last season he did excellent work at the Empire in *The Masqueraders*, *John-a-Dreams*, *Sowing the Wind*, and other plays presented at the theatre. Mr. Edson, it is understood, is still under contract to Charles Frohman, and will appear with the Empire stock company the coming season.

The proprietor of Trainor's Hotel wishes to notify that there has been found there a book and certain papers belonging to F. R. Piper, who can receive them upon demand.

James O'Neill is almost completely recovered from his recent accident. His improvement has been hastened, he believes, by getting into harness again. He will put *The Dream of Matthew Wayne* in rehearsal shortly.

Helene Lind is said to have made a hit in the part of Sister Marie in *A Ride for Life*.

The Baggage Check is meeting with much success this season. James T. Kelly and Lizzie Melrose are credited with having made decided hits.

Elvira Frencelli, who is the prima donna of the Columbia Opera company, was highly commended for her work in *Said Pasha* by the Cincinnati press last week.

Raspberry Shrub, Sec. was acted at the Professional Woman's League last Thursday. Sarah McVicker and Alice Hall Kilby acted the spinsters, and Sarah Converse and Miss Chalmers respectively took the parts of the maid and her lover. The management of Mrs. John Glendinning, chairman of the dramatic committee, assisted in the success of the event.

Claudius Marshall Clement, the seven-years-old son of Mr. and Mrs. Clay Clement, is said to have developed remarkable dramatic talent. He will probably star next season in a revival of *Little Lord Fauntleroy*, with his mother as Dearest.

Mrs. Odell Williams will soon return to New York, after a successful season as a member of the Manhattan Beach Stock company, Denver. While in that city Mrs. Williams received many social attentions, and several of her literary contributions to the Denver papers have been noted.

Augustus Halbach, of the Manhattan Beach stock company of Denver, was unable to fill his engagement with Charles Dickson's company on account of a long Summer season.

Heywood's Celebrities and Ray L. Royce's company have consolidated.

Cooley's Comedians closed season on Aug. 12. Manager Edwin P. Hilton writes that America's Big Scout company is doing a big business.

Alice Carle, who is with the Tivoli Opera company in San Francisco, is winning commendation for her performance of *Fanchette* in *The Royal Middy*.

Mr. Butler, the juvenile man of Robert Hilliard's company, was unable to appear last Thursday night, owing to illness. Henry Brinsley received Mr. Butler's part at 7 o'clock, played it, and was rewarded by a recall in the first act, and was highly complimented by Mr. Hilliard.

Jack Hirsch has left town in advance of the Tavery Opera company.

Augustin Daly is to manage the tour of Jeanne May and her pantomime company, which will present *Miss Pignation*. The company will arrive in November.

The engagement of Robert Hilliard in his new comedy, *Lost—24 Hours*, will conclude at Hoyt's Theatre with the close of the present week. The company will then proceed to Pittsburgh, and appear at the Duquesne Theatre. Arthur Voeglin, the Madison Square Theatre's scenic artist, has nearly completed a new scene for the first act of *Lost—24 Hours*, which will be carried by Mr. Hilliard on the road. It represents a Japanese sewing-room, a duplicate of the handsome set used during the past three weeks at Hoyt's Theatre.

Harwell is to be the new name for *The Leavenworth Case*. Charles Rohlf, whose success in his wife's play is well remembered, will be seen in the title part as well as in *Shylock* and *Moliere's The Physician in Spite of Himself*. In the latter play he will act *Sganarelle*. The play borders on farce comedy. It is still a favorite role with Coquelin. The recent interference of the Theatre-Francaise with the celebrated actor was due to his intention to present the play outside the walls of the House of Moliere. Mr. Rohlf has won his past successes in the portrayal of strong and subtle parts. Should he succeed in Moliere's rollicking farce it will be in the nature of a triumph for an American actor.

ISABELLE URQUHART.

On the first page of *THE MIRROR* this week is a portrait of Isabelle Urquhart, from a photograph specially made by Falk for this paper. Miss Urquhart has now for some time been again a resident of New York, where some of her best work is fresh in mind, and her friends are many.

Miss Urquhart, who proposes hereafter to confine her work to the drama exclusively, and to that end to await just the opportunity that appeals to her purpose, is well remembered in the lighter vehicles of the stage, although some of her best effort has been made in the line of work to which she now proposes to devote herself.

Miss Urquhart is an American born of Scottish descent. She was educated at a convent in this city, and made her first appearance on the stage as Lady Ella in *Patience*, at the Standard Theatre, New York. After two years in Augustin Daly's company, during which time she proved her efficiency and versatility, she returned to the lyric stage and played in *Orpheus and Eurydice*, taking the part of *Venus*. Her voice was a mezzo-soprano, and she was said to possess the finest figure of any woman on the stage. Again, in the drama, she was a member of Lawrence Barrett's company, in which she played such legitimate parts as *Hero*, *Queen Gertrude*, and *Emilia*. Miss Urquhart then joined the Casino company headed by Lillian Russell, and originated the characters of *Cerise* in *Erminie*, *Evelka* in *Nadja*, *Princess of Granada* in *The Brigands*, *Madame Du Barry* in *The Marquis*, and *Dame Carruthers* in *The Yeoman of the Guard*.

In 1891 Miss Urquhart visited London, where, after study under Herman Vezin, she played a season in Charles Wyndham's company. In 1893 she went to Australia with Mrs. Bernard Beere, and played leading parts for a season with that star.

A GAY OLD BOY.

Joseph Hart's new comedy, *A Gay Old Boy*, was produced at the Princess's Theatre in Toronto on Monday night of last week under the management of D. W. Truss and Company.

The plot deals with a susceptible old man whose wife dies leaving a will stipulating that her fortune shall go to the surviving spouse only upon condition that he mourns her loss for two years, the sincerity of his grief to find proof in his remaining single during that period.

A German physician has been welcomed as a guest in his house by the sorrowing widower. The doctor while in Paris has been foolish enough to pay attentions to a French prima donna, who comes to America, meets the widower. The latter falls in love with and marries her before the limit named in the will has been reached. His daughter reaches home soon after the ceremony has been performed and to disguise herself the Frenchwoman is obliged to don the dress of a housekeeper.

The German doctor's latent passion is fanned into a flame and he makes things decidedly uncomfortable for the new husband, who is obliged to witness unpalatable proceedings with outward calmness of demeanor.

Mr. Hart, who plays the widower, is supported by Carrie Demar, Flora Irwin, Marie Sanger, Will H. Sloan, Frank Beecher, and Harry R. Morse. The musical numbers have been arranged by Percy Gaunt, the clever musical director, and there were many hits among them.

The piece made a decided success, according to accounts received in this city, and played to large business in the week in the face of counter attractions. Mr. Hart and Miss Demar have capital parts, and are admirably suited in them.

HOW IT IS DONE.

There are ways and ways to fill a theatre, and the expedients of managers in this direction are many and diverse. One has just come to notice. A theatre not far from Union Square is working tooth and nail to imbue the people with the belief that it is not only doing a phenomenal business with a poor play, but is turning people away.

Here is the way it is worked: The manager has arranged with a number of the large department houses of Sixth Avenue and Fourteenth Street to place coupon tickets in bundles of goods purchased by patrons. Of course discrimination is used in the selection of those receiving these favors—invariably they are of the better class, or those who might by their appearance give *clat* and dignity to the audience. The poorer class of purchasers, or those ill clad, are conveniently overlooked.

The manager, of course, advertises "full and fashionable audiences"—patronized by the elite of New York," etc., whereas, if the truth were known, the receipts are far from satisfactory.

A woman informs *THE MIRROR* that she bought a bill of goods at one of these places last week, and when she opened the bundle she found two coupon tickets for the theatre in question snugly stowed away in a pair of new gloves.

A NEW THEATRE IN ELLENVILLE.

The Masonic Building Society of Ellenville, N. Y., has erected a theatre in that place, and it will be known as the Masonic Theatre. The new house was opened last Wednesday by the Mervyn Dallas company, which was greeted by a large audience. Mr. Dallas was called out and made a speech, in which he prophesied success for the house. Mr. Dallas received the thanks of the Masonic fraternity for the entertainment furnished on the occasion.

MARIE JANSEN SIGNS FOR A TOUR.

Messrs. Steiner and Hahn, who have taken time at the Casino beginning Jan. 13 for a new comic opera by Ludwig Engländer and Edgar Smith, have also signed a contract with Marie Jansen. Miss Jansen will begin a tour under their management early in November opening at one of the Broadway houses in a new play from the French.

THE CARE OF THE VOICE.

The general health of the body has much to do with the keeping of a voice. The hygiene of the voice may therefore be said to include the hygiene of the whole body. It is to be remembered, however, that the voice has a sphere of its own within which it may be affected for good or ill without immediate reference to the state of the body. Hence the care of the voice will include the general rules of health, and second, the special rules. The latter, as the more important, though less familiar and less studied, may be first considered.

How may the soundness of the vocal organs be influenced by use?

In the professional use of the voice the parts engaged in the production of voice are urged to perform their functions to the highest degree, and therefore the vocal organs are subjected to a marked strain of all the conditions under which they usually act, and hence a decided alteration may be effected in their physical structure.

Voice is the result of the activity of the muscles of the lungs and larynx and of the motion of the air.

The regular daily use of the voice calls into play the various groups of muscles used in phonation, and they gain in size and strength as long as the efforts made do not exceed from time to time their natural or acquired powers. There must follow increasing ease in performing respiration as well as an increased mobility of the larynx and articulating apparatus. Over-exertion will produce opposite phenomena, and instead of increased nutrition and growth the muscles and other parts diminish in bulk and vigor, because the waste of their tissues due to over-action is above the reparative powers of nature, and fresh material cannot be supplied in quantity equal to that which is used up during excessive exercise. At the point when practice becomes irksome and fatigue is felt, rest becomes a necessity.

Over-exertion, be it remembered, may be of two kinds. Thus it may consist in sudden and violent efforts, or in a prolongation of ordinary movements until endurance is completely spent. In the former case the harm partakes more of the nature of an injury, in that the sudden and violent effort may rupture or tear some of the delicate muscle fibres and bloodvessels. If this be the case one will soon complain of soreness, pain and swelling, in fact inflammation. Recovery from such a condition is often slow.

Some such symptoms may be the consequence of persistent speaking or singing, in spite of great fatigue of the body generally; but in such a case the trouble is not so pronounced and the recovery is usually rapid, unless the occasions are frequent. Experience, however, shows the evils in such a case to be those attendant on repeated and habitual exertion of the vocal organs beyond their power. In such instances the basic cause at work is generally some fault in voice-production. I have never heard of a well-trained voice suffering from over-fatigue, because such a vocalist has learned by example and experience how to make the most of natural gifts. So, even a feeble voice can be saved by good management from the consequence of oft-repeated fatigue.

In what does this good management consist?

In well-regulated breathing and attention to the formation of laryngeal tones.

When clavicular, or breathing high in the chest, is employed, the muscles of the chest walls soon tire out. Hence, one of the elements of voice—air, and plenty of it—is greatly interfered with. The evil tends to grow worse, because on every subsequent occasion the use of the voice, instead of being a strengthening exercise for the chest, becomes a debilitating one. The voice loses its fullness and becomes weak and trembling. The respiratory muscles thus become readily exhausted, and this is one of the series of causes under which a voice may be worn out.

Faulty use of the laryngeal and pharyngeal muscles will lead to wrong formation of the laryngeal tones, the second element in the good management of voice. This is a whole chapter in itself and includes some understanding of the physiological principles of vocal culture. The idea is something like this: When the individual, instead of throwing his vocal bands into even and full vibration by equable and carefully moderated expiration, continually resorts to blowing a powerful blast of air through the glottis, both the intrinsic and extrinsic muscles of the larynx must be maintained in an almost constant state of vigorous contraction. Never mind the evil effects of such practice, and the temptation is great to use the space to detail them as a warning, the practical thing is how to avoid this execrable habit.

We must still consider our two elements; namely, breathing or the motor power and the vocal chords or vibrating element. Here are the crude nuggets.

Voice is only produced during expiration of air from the lungs. In speaking or singing it is necessary for the continuity of sentences or phrases of music that expiration should be prolonged as much as possible. And last utterances of words or notes intended to be delivered should be separated by an intolerable gap, which would give a disjointed character to a whole speech or song; it is also required that inspiration should be performed as quickly as possible. And further, as air cannot be drawn in at any moment, advantage must be taken of places where a pause occurs in the flow of words or stream of melody. Hence the acts of respiration during phonation are of unequal length in contrast to the regularity of ordinary breathing.

Now, as to the mode of breathing. In practicing respiration with the mind turned towards the mechanism of the act, it is possible to use some of the muscles that enlarge the chest to the exclusion of others, and thus on false theoretical grounds or by accident, a vicious habit of breathing with the upper part of the chest may be adopted. Thus a departure occurs from the one

rule for breathing, that is, to breathe always naturally and to fill the lungs in the manner which comes easiest.

If this simple rule were adhered to there would be no occasion to compare the various kinds of breathing, and to decide from physiological data which is the most proper to be chosen. My own opinion regarding the question has been formed from observation of respiration while the subjects were asleep under the influence of anesthetics, and during examinations when the attention of the patient was attracted elsewhere, while the movements of the chest were being observed.

Clavicular or upper chest breathing is a bad practice and should be generally prohibited, because it is performed by a number of muscles which are not intended primarily to move the chest walls. Their function in respiration is that of a reserve power to be used when disease obstructs the movements of the diaphragm and lower ribs. I affirm with confidence that no speaker or singer can practice this method of breathing to any extent without showing a marked deficiency of endurance which must lead to a complete break-down if called on to use his voice for a long period, such as when engaging energetically in a protracted debate, sustaining a leading part in a five act play or singing through an opera.

On the other hand, during abdominal respiration the expansion of the thorax is obtained with the least expenditure of muscular energy. The only muscle concerned is the diaphragm, which descends by contraction, and thus shifts the lower chest wall further down into the abdomen. The opposition to this act is but slight, as the only parts moved are the abdominal viscera, which gravitation assists in. Therefore, this mode of breathing can be employed for a long time without fatigue, and by men, in fact, for an indefinite period, because the diaphragm through constant action, gains an amount of endurance practically inexhaustible. But in woman the diaphragm is not brought so continually into play, for physiological reasons, of which, however, the potency, under ordinary circumstances, is considerably overestimated. My own opinion is that the custom of confining the waist with a rigid corset, which compels the upper part of the abdomen in its whole circumference, and probably the last two ribs to inaction, if my observations are accurate. This, I say, has the greatest share in restricting the abdominal breathing of women.

While I can suggest remedies for some of the troubles incident to discarding corsets, I confess my inability to confine a recalcitrant waist in such a way as to permit free abdominal breathing. Physical form may take precedent over properly formed vocal tones, and the choice must be made, for the two are seldom blended in the same personality.

The management of the vibrating element, the vocal chords, is the next important point. Here nature has much to do in endowing some with vocal chords of such firmness and elasticity, such delicacy in their formation and accuracy of opposition of their edges, as to render them practically one in vibration. At this point the teacher of vocal culture should assist, for force, timbre, compass, and execution, are all involved in producing laryngeal tones.

The special rules of health are mainly dictated by common sense and some knowledge of physiology to which I have already referred in *THE MIRROR* of 1894, issues September 15 and December 22. THOMAS M. STEWART, M. D. CINCINNATI, Sept. 4, 1895.

A SPIRITUALISTIC ENTERPRISE.

We have had the tank drama, the realistic drama, the miracle drama, the vision drama, the problem drama. Now we are to have the spiritualistic drama.

A spiritualistic drama entitled *Miracula*, "written by spirit Bartley Campbell through the (very earthly) hands of J. Ransom Sanford," will be produced shortly, it is announced, at a New York theatre at a series of matinees.

Mr. Sanford is an ex-journalist from the West. He believes in spirits—or says that he does—and he has written a play that is calculated to send the creepiest of creeps down the public's spinal column.

The people he has engaged for his company are said to be all spiritualists and mediums of national reputation. The star of the company is Mabel Aber, the "well-known materializing medium." Four spiritualistic seances will be given during each performance.

The matinees will be under the management of Jerome Eddy. He believes that there will be a representative gathering of the spiritualists of this city and the suburbs at each matinee.

AN ARTIST PHOTOGRAPHER.

Aimé Dupont, formerly of the celebrated Photographic Walery, Paris, and now of 574 Fifth Avenue, produces wonderfully artistic photographs. He is an artist to his finger tips, and there is probably no photographer in the world who equals him in posing skill and the subtle understanding of the secrets of light and shade.

M. Dupont has a large clientele of New York's best people, but he devotes a good deal of attention to celebrities also. Réjane sat for him while in New York, and she pronounces his portraits of her to be the most characteristic and altogether the best of any that have been made. Among other striking achievements of M. Dupont are remarkable photographs of Chartran, the painter; Hollman, the musician, and Duquesne.

M. Dupont will not permit unsatisfactory work to leave his studio. He has an enviable artistic reputation to maintain, and he will not allow it to be jeopardized for commercial considerations. A visit to his studio and an inspection of his beautiful work will repay those that are interested in the higher forms of portrait photography.

STORIES BY WILSON BARRETT.

Wilson Barrett has been detailing some of his experiences in this country to a writer in the *Sunday Chronicle* of London. There are parts of his narrative that will interest readers of *THE MIRROR*. He said:

"We sometimes wonder at the pride of the Americans and their boasting proclivities, but there is reason for their self esteem. The Americans are a go-ahead people, and they are quick to take advantage of every invention of science that will save labor or promote comfort. Little towns, the size of some of our villages, are as a rule lighted by electricity, and in the large hotels the manner in which they utilize the subtle fluid transcends anything we have yet arrived at. We sometimes think certain of our provincial towns have grown rapidly, but the traveling actor has opportunities of seeing the towns and cities actually grow during the short time he stays in them. It is nothing less than marvellous to see the buildings rise like some palace bidden by Aladdin. English builders work from the outside, while Americans work from the inside. Instead of erecting a wilderness of scaffolding around the exterior, the Yankee completes a floor or storey, and then proceeds to build on that. He doesn't waste much time with bricks, but prefers to lay chunks of stone.

"Traveling in America is, of course, very tedious and trying at times; the distances are so great between some cities. One time when we were going to Leadville, Col., it was a question of time with us. We were due to play at Leadville on the Saturday night. As the journey progressed, it appeared that unless greater speed was put on we should have a difficulty in fulfilling our engagement. When we came to the great mountainous region known as Marshall's Pass, I tried to inspire some regard for our anxiety in the mind of the engine-driver. He guessed he couldn't take the train very fast up that awful incline, but I put a roll of dollar bills in his hand, and he then began to guess he'd try. It was a terrible journey zigzagging about that precipitous pass, and as we rushed into the rarified atmosphere most of the members of the company were prostrated with sickness.

"When we reached the top I found if a little extra exertion was used we should reach Leadville in time. The engine-driver was again approached. He appeared unwilling to take any more risks, but dollar bills once again smoothed the path, and he said he would 'let her rip' down the mountain side. I warned the company to get ready; Leadville was now within measurable distance, and to reassure them as to the safety of our descent I told Hans, my man, to prepare the shaving utensils, and give me the necessary scrape. The stationmaster informed us the road was clear, and away we went. It was a fearful journey. The carriages rocked from side to side as we careered along the circuitous line. We were hanging on to anything to preserve our equilibrium, and when I told my man to commence shaving operations he implored me to wait until the train arrived. I would not. That shaving operation will long be remembered by me. The desperate attempts to lather, and the weird efforts to use the razor made the affair quite ludicrous apart from the danger. Hans tearfully said it would not be his fault if I lost my nose, but I risked it, and just before we rattled into Leadville the operation was concluded, and my nose occupied the proud position it still maintains.

"Well, we rushed to the theatre, played our piece, and by 12 o'clock we all felt ready for bed. We had engaged rooms at the principal hotel, and when we arrived there the proprietor was most effusive. After some conversation he asked me to go and see his little room. I thought this little room was a private den where he could enjoy himself and take a rest if needed, but when I saw it I was astonished. It was a large compartment, and in it were men of all sorts and conditions gambling. At one side there was a table, and seated on an imposing chair was a man—a typical Yankee, with the everlasting cigar in his mouth. He was the croupier, and by his side were piles of notes and money. Gambling was going on with remarkable vigor, and the smoke-reeking atmosphere was stifling. I expressed my astonishment, and left. The next morning we were to leave at something after 6 o'clock, but before I departed I paid another visit to the little room. There sat the croupier as cadaverous as ever, with his cigar in the corner of his mouth, and he was dealing out the money or taking in the notes just as I had seen him six hours ago. The brilliant sunshine was pouring into the room, and the scene was one I am not likely to forget for some time."

MEXICO IS ALL RIGHT.

"Mexico is not a failure by long odds," writes Arthur C. Aiston, Edwin Milton Royle's manager. "We have not withdrawn the piece. We have always intended to play *Friends* in conjunction with *Mexico*, and we are merely keeping to our original programme."

"Here in Chicago we intended to give *Mexico* the opening week and *Friends* the last week of our engagement, and it was so announced. But we changed our plans and gave *Friends* only the last half of our second week."

THE MIRROR is pleased to learn that *Mexico* is all right, and to hear that its cast is excellent and its scenery beautiful. *Mexico* will be played chiefly by Mr. Royle, but *Friends* will be presented occasionally.

MR. VAN CLEEF INCAPACITATED.

Mr. Van Cleef, who has held the position of dramatic editor on the *New York Herald* for many years, has been compelled to resign his post in consequence of a mental affliction, which has necessitated his removal to an asylum. George Miner has taken his place on the *Herald*.

TELEGRAPHIC NEWS

CHICAGO.

Atmospheric Extremes—The Theatres Now Doing Good Business—Hall's Chat.

[Special to The Mirror.]

CHICAGO, Sept. 16.

The new weather near broke the local record last week, and we had the hottest time we have had in September in the recollection of Charlie Clayton and another "oldest inhabitant." The consequence was that the business at the theatres dropped down to almost nothing. Thursday morning, however, the usual Chicago cool wave, a trifle behind time, put in its appearance and overcasts were the order, so that people made up lost opportunities by filling the houses for the rest of the week. I wanted to sit through a Lyceum performance very much, but the weather scared me off. And when the welcome change in the weather arrived I found myself obliged to stay at home nights in order to release people from jail, and my chance was gone.

On the whole, however, the Lyceum engagement of three weeks was a pecuniary success. Artistically it always is. To-night at Hooley's Charley's Aunt came in as successor, with the old favorite cast, to a large and appreciative audience. Miss Rehan is to follow next week, and will no doubt record her usual Chicago triumph.

At the Columbia to-night the Empire company began its fourth and final week with John-a-Dreams, the famous "hop drama." It was splendidly acted by Mr. Frohman's great company. Miss Allen and Messrs. Faversham and Miller scored hits, while Mr. Dodson was seen in a congenial part. He must have hated himself, by the way, for his part in The Masqueraders. Personally I did not like that play. All on account of Faversham's shoes. Why on earth does that artistic heavy man wear shoes with soles that weigh more than horseshoes? He walks across the stage like a policeman. A policeman always wears clogs and I could close my eyes when Faversham came on the stage, expecting momentarily to hear the old familiar strain: "Yer Anner, about half-past four this mornin' I found this man drunk in an alleyway." For heaven's sake. Mr. Faversham, wear pumps. It will save wear and tear of stages on which you play.

Edwin Milton Royle's new play, Mexico, was by no means a failure. It is all right, and will make money for the clever author-actor. He put on friends at the Schiller the latter part of last week simply because there was a demand for the bright play. Last night Keller opened a two-weeks' engagement at this house, and is sure to fill it. He has some new illusions which are wonderful.

The inaugural dinner of the Forty Club takes place at the Wellington next Thursday evening, and it will be a corker. Among the club guests expected are W. H. Crane, Joseph Brooks, H. C. Barnabee, W. H. Macdonald, Eugene Cowles, Samuel Studley, John E. McWade, William Hoey, Aubrey Boucicault, M. A. Kennedy, Etienne Girardot, W. H. Ferguson, F. M. Burbeck, Keller, Dudley McDow, W. H. Crompton, Henry Miller, J. E. Dodson, William Faversham, and Edwin Arden.

My small, fat, and genial friend McCleery is back in his old position of business-manager at the Chicago Opera House, and everyone in town is glad of it.

Mr. Crane has caught on at McVicker's in His Wife's Father, and will present it there for some time to come. On the day he arrived in town he went over to the theatre and greeted the young man in the box-office in his usual cordial manner. "Been making some alterations about here?" he said, looking around. "No, I guess not, Mr. Crane," said the young man. "Oh, yes, you have," responded the comedian. "When I was here last, two years ago, there was a long line of people here at the box-office; you've had it removed since then." But the line was replaced the next day.

That wily diplomat, Joseph Brooks, has accomplished something over which attractions playing at McVicker's will rejoice. He has healed the breach which separated the theatre from the advertising columns of the Times-Herald and Evening Post, and now those two papers are all right with the house.

Those old favorites, the Bostonians, had the usual great house at the Grand to-night, where they opened in Robin Hood. Mrs. Davis and Messrs. Barnabee, Cowles, Frothingham and Macdonald were cordially welcomed back. Prince Ananias will be revived Thursday evening. Colonel Barnabee has lost the usual five years of his life, as he does annually, and is younger than ever.

Otis Skinner left here on his second starring tour with a successful play, Villon the Vagabond, a splendid company and the best of prospects. I cast a horseshoe in his wake.

"Old Hoss" Hoey, the funniest man, to me, on the stage (I always bar Nat Goodwin) is easily the star of The Globe Trotter, which opened its second week at the Chicago to-night and which has made a great laughing hit. That charming woman, Mrs. Boucicault, M. A. Kennedy, Lorrner Stoddard, and Aubrey Boucicault are all very clever.

The continuous shows here are all doing finely. At the Olympia the chief cards this week are Jules Levy, the cornetist; Louise Dempsey, Sam and Kittie Morton, and Golden, Chalfant and Golden.

Barrett Eastman, the bright dramatic critic of the Tribune, is to be married the first week in December to Miss Sophie Harrison, the beautiful daughter of the late Mayor Carter H. Harrison. The other night Mr. Eastman's flat was entered by parties unknown who drugged him and took all he had save honor. That is why he so carefully studied John-a-Dreams at the Columbia to-night.

Marlo and Dunham, Filson and Errol, Gilbert

Sarony, and Michael Strogoff by the stock company, are the features at the Hopkins' South-Side house, while over on the West-Side are the Mimic Four, the three Racketts, the Crawford Brothers, and Louis Mabb, who plays the title-role in The Wages of Sin, supported by F. C. Moynihan, and others of a star cast.

Manager Jacobs is doing very well at his two houses. Tony Pastor opened to two big houses at the Alhambra yesterday and The Bowery Girl turned 'em away at the Academy of Music.

The ever popular German dialect star Charlie Gardner, had a big house last night at the Haymarket, where he opened in The Prize Winner.

Over at the Lincoln Conroy and Fox are pleasing large crowds in their new play, O'Flarity's Vacation.

Manager Grenier is doing well at his Lyceum. There is an excellent bill at the Masonic Temple Roof-Garden and the Chutes continue to do well.

The Barnum show wound up its two weeks here to great business on the West-side Saturday.

The first week in October Sandow's Trocadero Vaudeville are at the Auditorium for a week for the benefit of the Policemen's Benevolent Association, and there has been an immense sale of tickets.

"Biff" Hall.

BOSTON.

The Fatal Card at the Museum—Lewis Morrison and Chauncey Olcott—Benton's Gossip.

[Special to The Mirror.]

BOSTON, Sept. 16.

There is no doubt that the Boston season is well started and now that the Museum's preliminary engagements are over the houses are all running for the winter. At the Museum to-night the regular season opened with The Fatal Card, of which so much was expected. The house was packed and the piece made a decided hit, although the company was not so strong as that in the original New York run. It was of even strength and thoroughly equal to all the requirements of the play. Amy Busby made a particularly pleasing impression, and Clarence Holt was welcomed back to the stage where he once played in the stock company. The piece is on for an indefinite run.

Lewis Morrison's return to Boston at the Bowdoin Square attracted a large audience, for Faust is a favorite attraction here and Mr. Morrison always attracts in it. His support includes Florence Roberts Morrison and Edward Elmer. The event of the week will occur on Friday, when he will produce Yorick's Love, Lawrence Barrett's great success.

Chauncey Olcott is back in Boston again but at a new theatre for him. That the patrons of the Columbia considered him a favorite was shown by the great house to-night. The Irish Artist was splendidly put on and Mr. Olcott repeated his former successes at the Museum and Grand Opera House.

Camille D'Arville is in her last week at the Hollis Street, where Madeleine has repeated the success made last year. The piece is really better than ever, and is splendidly acted by Miss D'Arville and her company. George Boniface and the Hollis sisters divide honors with the star. Peter F. Dailey comes next week.

Lillian Russell is in the last half of her engagement at the Tremont. A new third act has been added to The Tzigane, proving a very pleasant change, but the piece will be taken off on Saturday to make way for a revival of La Perichole, which has not been given here for a long time.

Martha was produced at the Castle Square this evening before a big house. Clara Lane and J. K. Murray have established themselves as great favorites at the Castle Square, and have added greatly to the strength of the organization. Since Louise Elsing left the company has needed a good soprano, but Miss Lane fills the bill delightfully. Kate Davis is too big a favorite in Boston not to make a hit in anything that she does.

Thomas Q. Seabrooke is in the second week of his engagement at the Park, where business continues good. A World of Trouble is filled with complications, almost too many and it is capably acted by Mr. Seabrooke, Mattie Earl and the excellent company.

Burmah began to-night the third week of its run at the Boston. For beauty of scenes the production surpasses anything that Eugene Tompkins has put on. The house boat, the lobby at the Empire, and the cathedral interior are wonderfully effective and the battle scene is of thrilling realism. Acting is of secondary importance to such realism, but decided hits are made by Victory Bateman, Minnie Dupree, and Max Figman.

At the other houses the attractions are: Keith's New Theatre and Grand Opera House, continuous variety; Howard Athenzium, City Sports; Palace, burlesque and variety; Lyceum, May Russell Burlesque company; Grand Museum, Lady Audley's Secret.

Marie Burroughs has settled in Boston for the winter, and has taken a studio in the Stone building on Boylston Street, where she is a neighbor of Mr. and Mrs. Jean Paul Selinger, the artists. She has refused all offers to appear until after the holidays.

Eugene Tompkins has sold his steam yacht Nydia to Isaac E. Emerson of Baltimore on private terms.

Readers of the Boston Standard are to be congratulated because John W. Luce declined a flattering offer to go elsewhere, and he will remain in charge of the dramatic department, "Between Curtains," which is one of the most interesting features of the new daily. He has succeeded in establishing a column that is always readable and bright, and it would have been a loss to the newspapers of Boston if he had gone back to theatrical work.

John J. McNally has been attending the performances of The Night Clerk. When Peter F. Dailey comes to the Hollis Street next week

he'll get a rousing reception, as every one of his friends is going to be there the first night.

May Irwin should return to Boston at once, for The Widow Jones packed the Museum at each performance, and could not begin to accommodate all who wanted to see the piece.

John C. Frohn has sold A Jay Sport, his new four-act comedy, to Robert H. Noble, and is now at work on a new play, A Social Prisoner.

Charles Frohman was in Boston to-night to attend the first performance of The Fatal Card at the Museum.

Mrs. Evelyn Greenleaf Sutherland (Dorothy Lundt) has recovered from the severe and protracted illness which has exiled her from work for an entire year, and has again taken up her duties as dramatic editor of the Boston Commonwealth and associate worker on the dramatic staff of the Transcript. Much interest is felt in both social and dramatic circles in the first Boston production of Marser Van, the one-act Virginia romance written by Mrs. Sutherland in collaboration with Emma Sheridan-Frye; and there is every indication that the little play's premiere at the Hollis Street Theatre during the forthcoming engagement of Charles Frohman's Empire stock company will be a noteworthy and brilliant occasion.

A reduction of price has gone into effect at the Lyceum.

Sidney Armstrong is making her Boston home at the Brunswick during the rehearsals of In Sight of St. Paul's at the Bowdoin Square.

Now that the addition to the Castle Square Hotel is completed, that establishment is one of the finest in the city. So is the opera company at the theatre around which the hotel is built.

The bicycle has taken possession of the actresses now playing in Boston. Every pleasant day sees Lillian Russell starting for a ride, and Victory Bateman, Minnie Dupree, and Grace Larkin, of the Burmah company, are expert wheelwomen.

William E. McQuinn, who was musical director of the Prince Pro Tem company last season, has joined the Castle Square force, and has been assisting Max Hirschfeldt in directing the chorus with excellent results.

Warren Davenport has left the Traveler to become musical editor of the Standard.

Harry O'Rourke has been re-engaged as advertising agent at the Castle Square.

William Gill will resume his duties as scenic artist at the Tremont on Sept. 30.

James Brown, the only survivor of the America's crew, occupied a box at Keith's one night last week.

Anderson Reid, Warren B. Emerson and Fred G. Ross, of the executive staff of Lillian Russell's company, have hosts of friends in Boston.

Reginald de Koven is to conduct the seventy-fifth performance of The Tzigane at the Tremont 18.

Charles A. Metcalf has returned to Boston and is enthusiastically booming Dailey and The Night Clerk.

JAY B. BENTON.

WASHINGTON.

The Hotel Clerk at the Academy—Case of Mistaken Identity—Other Attractions.

[Special to The Mirror.]

WASHINGTON, Sept. 16.

Old Glory, with an excellent scenic equipment, seen here for the first time to-night, was well liked. A large audience fills Allen's Grand Opera House. The interpretation was in the hands of a thoroughly clever company, and an admirable performance was the result. Mr. and Mrs. Sidney Drew in The Bachelor's Baby follow.

The irrepressible Peter F. Dailey has struck a success in his new play, The Hotel Clerk. At the Academy of Music you cannot find a chair vacant, and standing room is scarce. It is a most laughable and enjoyable entertainment. Jennie Yeamans and John G. Sparks come in for a great share of the honors, and the remaining characters, however small, are excellently well done. A great week is assured. Shaft No. 2 next.

Primrose and West's Big Black and White Minstrel Aggregation has a big following that crowds the New National Theatre. The performance throughout displays a master hand in direction. George Wilson's popularity is strong, and his specialty is bristling with clever hits. Frohman's Lyceum Theatre company follows.

Easton's Bijou Theatre is well filled to-night, the attraction being the Fisk Novelty Extravaganza company, headed by William T. Bryant and Lizzie Richmond. Sanford's Struggle of Life next.

Harry Morris' Twentieth Century Maids Burlesque company opened to a first-class attendance at Kernan's Lyceum. John T. Fields' Drawing Cards follows.

Annie Lewis, who has been resting at her summer home at Chevy Chase, Md., left Sunday for Boston to join the In Sight of St. Paul's company, now rehearsing at the Bowdoin Square Theatre in that city.

Buffalo Bill's Wild West on its way to the Atlanta Exposition exhibits here Oct. 2, 3.

Percy Winter, of the National Theatre School of Acting, has been appointed dramatic instructor for the Carroll Institute.

William Taylor, the "Hey Rube" bicyclist advance agent of Primrose and West's Minstrels, stirred up quite a sensation among the wheelmen here.

Manager Al Reeves, experience here during the past week will have a tendency to make him avoid Washington in the future. He was robbed of his valuables and money at the hotel where he stopped, the first part of the week; then, the last of the week, he was a prisoner in the police court with the charge of attempted highway robbery against him—a clear case of mistaken identity and an outrage pure and simple. Friday night he left the Lyceum Theatre, where his company was playing, to see a part of Andrew Mack's performance at the Academy.

When he got to the theatre he found that he had none of his cards with him to present at the box-office, and started back, as he thought, in the direction of the Lyceum. Instead he turned up the wrong street, and was quite a distance away when he discovered his mistake. Then he boarded an electric car to return. In the meantime an attempted case of pocket-book snatching was made upon one of the streets, and the thief in making his escape seemingly jumped aboard a passing electric car. A very previous youth on a wheel catching a glimpse of the fleeing thief followed the car, and had a policeman arrest Mr. Reeves on his alighting from the car, charging him with being the thief from a back view resemblance. Mr. Reeves was taken to the theatre, and then to the station house, where he was immediately released on bail furnished by Manager Kernan, of the Lyceum Theatre. At the station house he was positively identified by the ladies from whom the pocketbook was taken, after he had complied with their requests to button up his coat and turn his back upon them. The trial was carried over until next Tuesday. In the meantime the detectives are in search of a Baltimore crook named Farrell, who is said to be a perfect counterpart of Mr. Reeves in looks and build.

JOHN T. WARDE.

PHILADELPHIA

Frank Mayo at the Broad—Little Christopher at the Chestnut—Other Houses.

[Special to The Mirror.]

PHILADELPHIA, Sept. 16.

The opening night of last week promised well for the attractions playing here, but the hot spell that followed greatly reduced receipts, and some of our theatres played to empty benches. All our theatres are open, but our fashionable element is still out of town, and the season will not be fairly opened until Oct. 1.

Frank Mayo and his excellent company are in their second and last week at the Broad Street Theatre, and Pudd'nhead Wilson has made an emphatic success in this city. Camille D'Arville opens a two weeks' engagement here Sept. 23 with The Magic Kiss for opening card, to be followed by A Daughter of the Revolution.

In Old Kentucky opened to-night at the Chestnut Street Theatre for a two weeks' term, with prospects of large patronage. Creston Clarke follows Sept. 30.

Little Christopher, with the original scenery, costumes and organization from the Garden Theatre, opened at the Chestnut Street Opera House to-night, and was received with great favor and applause, remaining here for two weeks. It will be followed by Ed. Rice's 1492 Sept. 30, for two weeks.

Harry Askin's Opera company in Kismet comes to the Opera House week of Oct. 14.

Eight Bells, rejuvenated and with many new and pleasing novelties and mechanical effects, opened at the Walnut Street Theatre to-night to a large house, and the Brothers Byrne's popularity insures a profitable week. Andrew Mack in Myles Aron comes Sept. 23, week.

Frank Howe, Jr., of the Walnut, has booked Robert Hilliard's Lost—24 Hours as also E. M. and Joseph Holland in A Man With a Past.

The Park Theatre, under the able management of G. Bard Worrell, is doing well in the way of patronage and attractions. To-night Donnelly and Girard in The New Rainmakers, with new electrical effects, new music and specialties, make their attraction this season very interesting and laughable, and more enjoyable than ever. The change to Thursday matinee instead of Wednesday works admirably. Nellie McHenry in The Bicycle Girl follows, Sept. 23. Primrose and West's Minstrels, Sept. 30.

In speaking of A Trip to the Rockies I forgot to mention Celie Ellis in the soubrette role of Dorothy, who really deserved special notice, receiving triple encores for her song "Some Other Day."

A splendid production of Rosedale on a magnificent scale, with George Learock, Martha Ford and stock company, is at Forepaugh's Theatre for entire week. Delmonico's at Six, Sept. 23. Mrs. John A. Forepaugh is bringing the theatre into greater prominence than ever by presenting the best plays at popular prices.

Jeffreys Lewis, supported by Arthur Forrest, Will C. Cowper, and an excellent company in La Belle Russe, The Creole, and Forget Me-Not as the repertoire, forms the attraction at the People's Theatre for this week. Old Glory follows Sept. 23; Fantasma 30; Pace that Kills Oct. 7.

Humanity, with Joseph Grismer, Phoebe Davies and strong company opened to-night at the National Theatre, and was received by a fair house and every mark of approbation. The Black Crook follows Sept. 23, week.

William J. Gilmore, of the Auditorium, and George Holland of the Girard Avenue Theatre, have been appointed by the Actors' Fund of America, its secretaries of this city. The Girard Avenue Theatre thus far has done well in catering to its patrons and presenting novelties. Mamie Gilroy opened to-night in a new four-act comedy, The China Dog, by C. Wallace Walters. Next week Edward E. Kipper's new play, An Ocean Pearl, will receive its first presentation on any stage.

The Standard Theatre is presenting a weekly change of popular attractions. This week A Ride for Life proved a novelty and strong drawing card, and will be followed by A Baggage Check Sept. 23, for a week.

Midnight Special is the attraction at the Kensington Theatre for entire week. Man From Texas comes Sept. 23.

Eleventh Street Opera House this week presents as new features Little Blanche, wonderful child dancer, a local favorite; Darling Sisters, Martinetti Trio, acrobats; Horseshoe Trio, and the Pantomime: Four in new oddities. Charity Begins at Home, with Carlotta Gilman as Susan, completes the attractions. Business good.

At the Auditorium the Russell Brothers' Comedians, with a strong company of known favorites, opened to-night to good patronage. Weber and Field's Vaudeville Club Sept. 23.

The Twentieth Century Girl with John T. Kelly, Gus Williams, Mollie Fuller and a large company of known favorites is the latest booking of Manager Worrell for his Park Theatre.

Charles A. Bradenburgh's Dime Museum opened for the season Sept. 14. The Female Barbers and Imperial Vaudeville Troupe of fifteen people is the opening card.

As regards the opening of the Arch Street Theatre under Max Rosenberg's management, which is delayed from week to week, I cannot obtain any definite information, and the entire speculation is at present in a state of uncertainty. S. FERNBERGER.

CINCINNATI.

Charles P. Salisbury to Manage Freeman's Theatre—Current Bills—Notes.

[Special to The Mirror.]

CINCINNATI, Sept. 16.

For the third time The Passing Show is in Cincinnati, and opened to-night at the Walnut to as big a house as ever. Henshaw, Schilling, Hess, Lucy Daly, Vernona Jarbeau, and all the favorite fun-makers will delight the crowded houses fully as much as on their former visit. Next week comes Eddie Foy in Little Robinson Crusoe.

At the Grand Frohman brings his company, headed by Bert Coote in The New Boy. Louise Rammelsberg, one of the company, is a Cincinnati girl, and her friends were on hand in force. Next is Hoyt's A Black Sheep.

Ward and Vokes in A Run on the Bank are distinctively the hit of the season at Heck's where they opened last night. They caught the audience from the start, and their clever support earned laurels of their own.

John Kernell, the King of Ireland, added the patrons of the Fountain Square to a number of his subjects last night. McFadden's Elopement appealing irresistibly to two good audiences.

Scott and Cummings are keeping their promise to make a higher grade house out of Robinson's, and present Shenandoah this week. It was well received last night, and the advance sale indicates that a good share of business will be done.

Manager Freeman's stock company is a hard-working one. A new drama every week, with two performances and a rehearsal every day, certainly means that the "stock" have no sine cures. Colleen Bawn is being given this week. The leading stars in the vaudeville department are George Evans, the balladist, and Fialkowski, the Russian bird imitator.

Last week we had a convention of municipal officials from Canada and the United States, and these, with the numerous G. A. R. veterans en route home from Louisville, helped to increase the size of audiences at the various theatres.

The weather was intensely hot until Friday. On Thursday afternoon Harvey Cassidy, stage manager of the Sinbad company, was overcome by the heat while in front of the Grand Opera House. Restoratives were quickly applied, and he was soon out of danger.

Charles P. Salisbury, of Milwaukee, has purchased a half interest in Freeman's Theatre. He will assume the management himself in a short time. There will be no change in the employees. Mr. Freeman desires to devote his time to his Columbus Theatre and to his farce-comedy, A Railroad Ticket.

The Iowa State Band drew large audiences to the Ludlow Lagoon Saturday and Sunday.

WILLIAM SANPSON.

CLEVELAND.

A Fatted Calf at the Euclid—Little Robinson Crusoe at the Lyceum—Items.

[Special to The Mirror.]

CLEVELAND, Sept. 16.

A Fatted Calf is the attraction to-night at the Euclid Avenue Opera House, which is filled by a fashionable audience. The company is a good one, with Annie Ward Tiffany, George Richards, and Carrie Roma in the leading roles, and the play is well received. Next week, The Old Homestead.

The Lyceum Theatre is filled to night by a fine audience to greet Eddie Foy in Little Robinson Crusoe, which is presented by the American Extravaganza company. Bertie Lodge, a Cleveland girl, is one of the principals, and was given a hearty welcome. The piece made a hit, but only remains for three more performances, being followed by Helene Mora in A Modern Mephisto for the last half of the week.

Lydia Yeamans-Titus pleased a large attendance at the Cleveland Theatre to-night in a bright musical skit entitled On the Road. She is supported by a good company. Zozo follows.

London Belles, with Rose Sydel as the chief attraction, opened a week's engagement this afternoon and evening to crowded houses. Next week, Orpheum Stars and Troja.

Sandow's Trocadero's open their season at the Lyceum Theatre next week, commencing Thursday, Sept. 20.

Play and Players, under the management of Charley Stumm, an old Cleveland boy, is booked for the Cleveland Theatre at an early date.

By special invitation of Manager Hartz and the management of the company, the children of the Jewish Orphan Asylum will attend Wednesday's matinee performance of A Fatted Calf.

Sam T. Jack's Creole company delighted large audiences at the Star Theatre last week. As the Piccadilly Dude Charles E. Johnson gives a good representation of the Anglomaniac. Charles Hunn and May Bohee are a great team.

Frank Drew and W. T. Campbell, lessees and managers of the Star Theatre, in addition to their interests here, intend putting one or two attractions on the road this season.

WILLIAM CRANSTON.

ST. LOUIS.

The Cotton King at the Hagan—Other Bills—Funeral of W. R. Palmer—Jottings.

[Special to The Mirror.]

ST. LOUIS, Sept. 16.

The Cotton King opened to two big houses at the Hagan yesterday. It is a prodigious production, presented with an excellent cast, and mounted in a most elaborate manner. The heavy machinery in the mill scene, the practicable elevator, and other realistic effects made instantaneous hits.

Dan Frohman's Lyceum Theatre company commenced an engagement at the Olympic Theatre to-night, opening to a fine audience in The Case of Rebellious Susan. The company presenting it is a very strong one. Next Wednesday and Thursday nights the same company will give An Ideal Husband, and on Wednesday matinee and Saturday night The Wife will be given.

Charles H. Hopper commenced an engagement at the Grand Opera House last night giving his play, Vale of Avoca. The incidents of the play follow one another in rapid succession, and the climaxes are thrilling. A number of original songs are introduced by Mr. Hopper which he sings delightfully. He is supported by an excellent company.

Two big audiences attended the opening performances of Birds of a Feather at Havlin's Theatre yesterday, and the most sensational scene of the play, when the heroine walks across the stage and rescues her lover from a burning building, made a great hit.

New songs, dances and specialties are introduced, and the company is a well selected one.

The American Vaudeville company, headed by Ola Hayden, drew two fine audiences to the Standard Theatre yesterday. New and entertaining novelties were given by these excellent vaudeville performers.

The funeral services of William R. Palmer, traveling manager of the Trilby company that has been playing at the Olympic Theatre for the past two weeks, were held at the undertaker's Wednesday morning. His brother, A. M. Palmer, and Henry C. Jarrett, who arrived here on Sunday, and the members of the company attended. Miss Baldwin, who has been singing "Ben Bolt" in the Trilby performance, sang "Nearer My God to Thee." On Wednesday night A. M. Palmer, accompanied by Mr. Ramsey, the stage-manager, took the remains to New York.

Mr. Jarrett will manage the Trilby company during the rest of the season, and take it to the Pacific coast.

The Oriental Opera company has arrived in the city and are rehearsing at the Germania Theatre. Their present intention is to open next Saturday night in Nadjy. The company is said to be a strong one, and the chorus will number thirty people.

Miss Hull, a member of the A Bunch of Keys company, was not in the cast on the opening night at the Hagan, having been called to her home, Lewistown, Ill., the latter part of last week, to attend the funeral of her father. Miss Dean, a member of the Oriental Theatre company, who was rehearsing here, took her place temporarily until Grace Vaughn arrived, who has been engaged to replace Miss Hull. Miss Hull will remain in Lewistown to settle her father's estate.

Tate Goodbar left to-night for Philadelphia to join the Kimball Opera company as business manager and treasurer.

The Lawrence Hanley company came near closing season here on Saturday night, but two good audiences in East St. Louis yesterday put them in shape and they continued in town this morning. Mr. Hanley is ill, however, at the Laclede Hotel, and will not get away before a day or two.

It is reported that Charles Daniels, formerly of Pope's Theatre, will take out A Summer Blizzard company again.

John Brough, the father of Julia Marlowe Taber, was taken to the hospital last Wednesday night with a broken leg, the result of a fall.

Mr. Thompson takes the place of Mr. Ramsey as stage-manager during Mr. Ramsey's absence. Mr. Watson, of this city, has been singing in the place of Miss Baldwin since Wednesday night.

Several minor changes were made in the Trilby company the last two days the company were here.

The St. Louis Exposition has been doing a big business since its opening, and one of the big attractions has been Professor Sousa's unrivaled band. W. C. HOWLAND.

PITTSBURG.

Robert Downing in Helena—Bonnie Scotland at the Bijou—Other Bills—Gossip.

[Special to The Mirror.]

PITTSBURG, Sept. 16.

Robert Downing and his company were greeted at the Duquesne to-night in Helena, first time here, by a large, fashionable and appreciative audience. The play is elegantly mounted and the costumes are magnificent. The company is composed of clever people. During the week, The Gladiator, Virginius, and Ingomar, will be presented. Next week, Robert Hilliard.

Bonnie Scotland, first time here, packed the Bijou. The production was finely staged, magnificently costumed and cleverly acted, and met with success from the audience. John Kernell follows.

Hoyt's A Black Sheep attracted a packed house at the New Grand. This laughable skit made a pronounced hit. Next week, The Black Crook.

The Watson Sisters' Burlesque company drew a crowded audience to the Academy of Music. The specialties and burlesque gave satisfaction. American Vaudeville company follows.

Eden Musee opened this afternoon, and drew crowded houses, matinee and night. The Musee presents an attractive appearance.

Thrilly will play a return engagement later in the season.

Arthur Warde, manager of Frederick Warde's tour, is here.

Eddie Minch, formerly of the Duquesne, is now one of the ticket sellers at the New Grand. JOSEPH CROWN.

CISSY FITZGERALD ILL.

[Special to The Mirror.]

PROVIDENCE, R. I., Sept. 16.—Cissy Fitzgerald is ill in New York, and was out of the cast of The Foundling in the Providence Opera House to night. Money was refunded to those who desired it. HOWARD C. RIPLEY.

PROHIBITED IN NEW YORK.

[Special to The Mirror.]

BOSTON, Sept. 16.—Professor Hart, of Harvard, is authority for the statement that the Harvard faculty will prohibit all further Hasty Pudding plays in New York. JAY B. BENTON.

OUT OF TOWN OPENINGS.

[Special to The Mirror.]

GLENS FALLS, Sept. 16.—Lee, the hypnotist, played to crowded houses last week, and was re-engaged for this week. It is the funniest show ever seen in the house. HARRY CHEENBERG, manager.

PATERSON, N. J., Sept. 14.—Walter A. Fessler's A Ride for Life played here to-night to \$715. JOHN J. GOETSCH'S.

CHICAGO, Sept. 15.—A Bowery Girl is the biggest success in Chicago. Last week's business at the Alhambra was by far the biggest of the season. Receipts at the Academy to-day in a pouring rain were \$1,202.55. W. H. BARRY.

DETROIT, Sept. 16.—Fully three hundred were turned away. The Land of the Midnight Sun scored a big success. C. L. WALTERS.

CINCINNATI, Sept. 15.—John Kernell in McFadden's Elopement turned people away to day at the Fountain Square Theatre. The show a big hit. HOLLIS E. COOLEY.

QUEBEC, Sept. 16.—The appearance of Herrmann at the Academy of Music will undoubtedly mark an epoch in the history of Quebec theatricals. He was greeted by the largest and most fashionable audience ever assembled in the Academy, and his marvellous feats created the most profound amazement. His beautiful illusions entitled "The Asiatic Trunk Mystery," "After the Ball," and "The Artist's Dream," called forth unbounded applause. Madame Herrmann, in her spectacular dances, came in for a great share of the enthusiasm manifested throughout the performance, and her new electric dance, entitled "The Fleur-de-Lys," was the most beautiful and graceful ever witnessed in this city. Her encores were numerous and vociferous. The entire performance, from the rise to the fall of the curtain, was of unexceptional merit, and it is safe to say the engagement will be one of the largest, if not the largest, ever played in Quebec. HANELL.

SYRACUSE, Sept. 16.—Freeman's Fun-Makers in A Railroad Ticket turned away hundreds from H. R. Jacobs' Grand Opera House to-night. The house was sold out before 7:30. Eugene Canfield as Chips made the hit of his life. GEO. A. EDES.

MONTREAL, Sept. 16.—David Keogh's Girl Wanted, with Frank Bush, turned hundreds away at both performances here. The show is a great hit. H. BUTLER.

ROCHESTER, Sept. 16.—The Midnight Flood overflowed the house and swept people away before the curtain rise at the Academy. L. C. COOK.

SANDUSKY, O., Sept. 16.—Carrie Louis' company, under the management of John Himmelein, opened at the New Nielson Opera House this evening to a jam and gave great satisfaction. CHARLES BAETZ, Manager.

TABLET FOR JEFFERSON'S BIRTHPLACE.

Three of Joseph Jefferson's friends—Francis Wilson, De Witt Miller, and D. O. W. Whelpley placed an order with the firm of J. and R. Lamb a few days ago for a bronze tablet to mark the house in Philadelphia where Joseph Jefferson was born. It is expected that the tablet will be placed in position sometime during the next fortnight.

The tablet will bear the legend: "Joseph Jefferson, the actor, was born here Feb. 20, 1829. 'Here's your good health and your family's; may they all live long and prosper.'"

Jefferson's birthplace is an old house that stands in the Southwest corner of Fifth and Spruce Streets, in Philadelphia. Mr. Wilson and his friends are arranging appropriate ceremonies for the occasion, in which a few members of the profession will take part.

THE CHIEFTAIN.

Francis Wilson's production of The Chieftain, by Sir Arthur Sullivan and F. C. Burnand, has won a deserved success at Abbey's Theatre, and that clever comedian may congratulate himself upon a vehicle that comes nearer to the legitimate form of comic opera than anything that has been seen in New York in a long time. The music of the piece is of the melody for which Sullivan has been noted, the humor of the book is true and taking, and Mr. Wilson has a part in which he displays his best ability as a comedian.

TWO NEW STARS.

Two new stars are announced for next season. Anna Boyd will star in her own play, and Mamie Gilroy, now playing the leading sousbrette parts at the Girard Avenue Theatre, Philadelphia, has signed a five-years' contract with a manager who will put her on the road in a play to be written especially for her.

A BLACK SHEEP ANNIVERSARY.

There could not have been found a jollier or a more congenial crowd than that which gathered around a beautifully decorated table at the St. Nicholas Hotel in Springfield, Ill., last Tuesday evening. It was the first anniversary of Hoyt's successful comedy, A Black Sheep, in which Otis Harlan is the bright, particular star.

To make the occasion memorable, Mr. Harlan and Fred Wright, the universally well liked lieutenant of Mr. Hoyt's forces, who has been the body-guard of this company, decided to give a banquet and to have everything in keeping with the humor of the play. A carefully prepared menu caused considerable merriment among the members of the company, as the names of many of the dishes recalled former members of A Black Sheep company as well as little incidents the significance of which many professionals would be able to read between the lines.

The evening was spent in song, dance, and the telling of funny stories. Richard Stahl, who has been the musical director of the company for the last five months, had composed a little poem appropriate for the occasion, which was received with considerable appreciation, as it embodies all the names of the present members of the company.

Telegrams of congratulations were received from Messrs. Hoyt and McKee, Rose Sutherland (who has just left the company to rejoin A Milk White Flag), and many other well wishing friends of Mr. Harlan and members of the company.

The merrymaking lasted until 4 A. M., when the company took the train for Lafayette, Ind. It is but just to add that A Black Sheep is one of the biggest money-makers Mr. Hoyt has ever sent out.

HOYT'S SUCCESS.

No man who has written for the stage has been more uniformly successful in his efforts to please the public than Charles H. Hoyt. While some of his former pieces are in other hands continuing prosperously after long life under his own management, Mr. Hoyt and his business associate, Mr. McKee, have put on the road this season a remarkable list of that author's pieces, and will follow with others, for every one of which prosperity may be predicted. Mr. Hoyt not only studies the public fancy with an almost unerring pen, but his business aptitude as expressed in his selection of performers to interpret his work is remarkable.

Hoyt and McKee announce for this season A Contented Woman, in which Caroline Miskel Hoyt will be the chief figure; A Black Sheep, presenting Otis Harlan; A Trip to Chinatown, in which Harry Conner continues; A Runaway Colt, in which Captain Anson, of the Chicago Baseball Club, will be an interesting personage, and A Milk White Flag.

Aside from the merits of Mr. Hoyt's pieces, it may be said that his success is in no small measure due to his wise and enterprising policy of placing in them the very best players he can find for their purposes.

ANOTHER WHACK AT THE MANAGER.

John T. Malone has written a paper for the October number of The Forum entitled "The Actor, the Manager, and the Public."

The editor of the magazine informs THE MIRROR that Mr. Malone in this article "explains the reasons which have led to the present deplorable condition of the stage in the United States, blames the manager for many of the evils which have befallen the actor and suggests the revival of the stock company as a remedy."

It is a question open to discussion whether the condition of the stage is "deplorable" and whether the manager or the public is chiefly responsible for whatever condition exists. However, Mr. Malone's article will be read with interest by many persons, whatever may be the nature of his premises.

NELLIE GANTHONY MARRIED.

Nellie Ganthony, the English monologue entertainer, who has appeared in some of the leading vaudeville theatres of this country, was married on Friday last at the New York City Hall to John Clark, of Toronto, Ont., by Alderman Joseph Schilling. Miss Ganthony got into a legal tangle with Robert Grau, her manager, and Mr. Clark managed her case so well, that he not only won the suit, but the fair entertainer's heart as well. He is the son of the richest man in Canada.

BARTLEY McCULLON'S SEASON.

J. B. Moore writes to THE MIRROR from Portland, Me., stating that Bartley McCullum during his Summer season used no play for which he did not pay royalty or to which he did not have a right. Mr. Moore says that McCullum paid royalties on All the Comforts of Home, The Two Orphans, Men and Women, Woman Against Woman, the Lost Paradise, and Hazel Kirke.

CLOSED WITHOUT WARNING.

M. T. Johnson writes to Mrs. Beaumont Packard in this city that A Thoroughbred, managed by Aaron H. Woodhull, closed at Green Bay, Wis., on Sept. 7, without notice to the company.

A NEW INDIANA THEATRE.

Marion, Ind., is to have a new theatre which, it is claimed, will be the handsomest in the State. It will be erected by the Goldthwaites of Marion, and will be ready by Sept. 1, 1896. The new building will cost \$150,000.

Zintgraff and Pratt have leased the McDougall Opera House, Denison, Tex. It has been remodelled and renovated and is now one of the best theatres in the State. Situated on Main Street and in the heart of the city. The management are now looking for the coming season and would be pleased to correspond with companies who have open time.

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1890.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

Twenty-five cents per agate line. Quarter-page, \$2.50; Half-page, \$5.00; One page, \$10.00.
Professional cards, \$2 per line for three months.
Two lines ("display") professional cards, \$3 for three months; \$5 for six months; \$8 for one year.
Managers' Directory cards, \$1 per line for three months.
Reading notices (marked "R") 50 cents per line.
Charges for inserting portraits furnished on application.
Back page closes at noon on Saturday. Changes in standing advertisements must be in hand Saturday morning.
The Mirror office is open and receives advertisements every Monday until 8 P. M.

SUBSCRIPTION.

One year, \$5; six months, \$3; three months, \$1.75. Payable in advance. Single copies, 10 cents.
Foreign subscription, \$5.50 per annum, postage prepaid.

The Dramatic Mirror is sold in London at Low's Exchange, 57 Charing Cross, and at American Advertising Newspaper Agency, Trafalgar Buildings, Northumberland Ave., W. C. In Paris, at the Grand Hotel Kluge, and at Brentano's, 17 Avenue de l'Opera. Advertisements and subscriptions received at the Paris office of The Mirror, 6 Passage St. Anny. The Trade supplied by all News Companies.

Remittances should be made by cheque, post office or express money order, or registered letter, payable to The New York Dramatic Mirror.

The Editor cannot undertake to return unsolicited manuscripts. Entered at the New York Post Office as Second Class Matter.

NEW YORK, - - SEPTEMBER 21, 1895

The Largest Dramatic Circulation in America

CURRENT AMUSEMENTS.

AMERICAN.—THE GREAT DIAMOND ROBBERY.
BROADWAY.—PRINCE BONNIE, 8 P. M.
EMPIRE.—THE CITY OF PLEASURE, 8 P. M.
FOURTEENTH STREET.—CLARA MORRIS.
GARRICK.—A MAN WITH A PAST, 8 P. M.
GARDEN.—TRILBY, 8 P. M.
GRAND OPERA HOUSE.—FANTASMA.
HERALD SQUARE.—ROB ROY, 8 P. M.
KITH'S UNION SQUARE.—VAUDEVILLE.
KOSTER AND BIAL'S.—VAUDEVILLE, 8 P. M.
LYCEUM.—THE PRISONER OF ZENDA, 8 P. M.
PALMER'S.—FLEUR-DE-LIS, 8 P. M.
TONY PASTOR'S.—VAUDEVILLE.

BROOKLYN.

AMPHION.—MARIE WAINWRIGHT.
COLUMBIA.—FREDERICK WARDE.
MONTAUK THEATRE.—TAVARY OPERA CO.
PARK.—THOMAS KEEFE.

TO ADVERTISERS.

Patrons of THE MIRROR are notified that henceforth all advertisements for which "preferred" positions are desired will be subjected to an extra charge. Space on the last page is exempt from this condition. Terms for special or "preferred" positions following reading matter or at the top of page will be furnished upon written or personal application at the business office.

Advertisements intended for the last page, and changes in standing advertisements, must be in hand not later than noon Saturday.

THE SAFETY OF THEATRES.

The new municipal administration—it may still be called new because, like veritable humor itself, it yet possesses the ability to surprise—has of late in succeeding announcements declared its intention to insist upon legal requirements to make safe certain city theatres alleged to have been found to be unsafe by its inspector of public buildings.

The policy of the municipal administration in this matter has kept secret the names of the theatres declared to be unsafe, on the theory that their public identification would work injury to their managers pending the improvements insisted upon. This will no doubt be recognized generally as an evidence of wisdom on the part of the municipal administration, unless, in the meantime, something serious should happen at one or more of the houses expertly adjudged to be in an unsafe condition. The authorities, however, declare that unless the theatres alleged to be unsafe are at once made safe, they will be closed by operation of law in such case made and provided.

Mayor STRONG, in an interview with a representative of THE MIRROR, published in another column, considerably admits that there are certain provisions of the building law which it would be impossible and unjust to enforce upon theatres erected before that law was made. But it is doubtful whether there is a theatre owner in New York who will not at once meet every requirement for safety made by the municipal authorities.

In the interview Mayor STRONG says that he formerly went to the theatre frequently but that he seldom attends now. He must know, however, if he is as well informed as most persons believe the chief magistrate of this great city to be, that there is no other metropolis in the world that has theatres at once so handsome, so commodious, so convenient and so safe as the leading theatres of New York. In their construction every possible precaution for safety has been associated with the devices that make for the main purpose for which they were erected.

ROMANCE APPEALS.

In an interview in this city the other day HENRY IRVING expressed himself suggestively, although superficially, upon the newer drama as compared with the older, ISEN being mentioned as the type of the former. IRVING had seen but one of the Norwegian's plays acted, and had not read them all; but his knowledge of them led him to believe that they lacked breadth of interest, and that their action was on a microscopic scale.

"People who go to the theatre," said IRVING, "want to be interested in some wider field of action than these plays offer. I believe that particularly in America the romantic plays will interest. Americans have seemed to me to be interested in the romance of the theatre, not the romance of going to the theatre."

And IRVING is right. There are a few in every community whose interest in the deeper questions of humanity, as these questions involve the institutions of civilization, will lead them to study every sociological problem, whether it be presented in story, in essay, or in play. But the great mass of the people, concerned seriously with their own affairs, go to the theatre for amusement purely; and to them the romantic will always appeal while they will turn in distaste from the problem.

Current literature as well as the theatre at the moment shows a revulsion of public desire. The morbid and the unusual, the uncleanly suggestive and the directly and shockingly problematic, have been tolerated out of mere curiosity only to prove that the clean, the normal and the romantic have a place in the hearts of the people that will be held as long as the normal predominates in life.

THE ADAPTOR'S PLACE.

OUR esteemed contemporary the *Sun* complains that French plays are often ruined during the process of adaptation to the uses of the English or American stage.

Does our contemporary forget that the majority of French pieces—whether dramas, melodramas, comedies or farces—would be impossible without adjustment to conditions that prevail here?

Adaptation is a work that must not be sneered at. To it we owe many of the most successful and the most artistic plays that have been seen on our boards. But there are adaptors and adaptors, and that is probably what the *Sun* means to emphasize, although the rays it sheds upon the subject happen to be a trifle obscure.

SHAKESPEARE was an adaptor. BOUICHAULT took numbers of French plays, many of which were valueless in the original, and with his cunning and knowledge of stagecraft converted them into popular and sometimes powerful pieces. Mr. DALY has taken the crude ore of the German farce-writers and refined it into metal of pure quality.

The adaptor is not necessarily worthy to rank beside the creative dramatist, but if he possess the right qualities he may claim justly to represent a difficult and respectable department of stage art.

THE fact that it is necessary to sail yacht races in daylight was a good thing for the New York theatres during the recent alleged though amusing international contest for the America's Cup, in which Lord Dunraven took great pains to figure until he found that he was sailing in the slower ship. THE MIRROR, though alive to all amusement, does not pretend to be a yachting sharp; but it would like to see the *Defender* go abroad, and in that event would predict a metal compensation as between this and foreign countries. That is to say, the present outflow of gold would in time be balanced by the arrival here of a cargo of silverware fashioned artistically by European handicraftsmen for the inspiration of competing foreign yachtsmen.

A DESPATCH from San Francisco tells of an ingenious fraud by which shrewd speculators in that city are seeking to evade the GEARY law, and introduce about three hundred Chinese into the United States, under the pretence that they are skilled actors, and that they are coming to America to illustrate the art of acting at the Atlanta Exposition. It is probable that official vigilance will prevent this immigration. But if it should not, and the three hundred really can act from the Chinese view-point, nothing more serious can result, from an American view-point, than an augmentation of the laundry signs that now run the gamut from Low Sing to High Hop.

SOMEbody now proposes to produce in New York the alleged play pretended to have been written by the spirit of a former well-known dramatist through a medium's hand. It is safe to say, relative to this project, that the members of the profession engaged in it will be more concerned in the walking of the ghost than the general public will be in the talking of the ghost.

PERSONALS.



JONES.—Above is an excellent picture of Henry Arthur Jones, one of the most eminent and prominent of English dramatists. Mr. Jones began active life, after youth in a colorless domestic atmosphere in Wales, as a commercial traveler. His early advantages were few, and he may be said to have made himself. His plays, individual and in collaboration, include *Saints and Sinners*, *The Deacon*, *A Clerical Error*, *His Wife*, *A Bed of Roses*, *The Silver King*, *Chatterton*, *Hoodman Blind*, *Wealth*, *The Middlemarch*, *The Dancing Girl*, *Judah*, *The Crusaders*, and *The Masqueraders*. With all his faults of phraseology and his inconsistencies of story, Mr. Jones has a commanding dramatic power.

ELVERSON.—Mrs. James Elverson (Eleanor Mayo) denies a report that she would return to the stage.

BATEMAN.—Victory Bateman has won praise for her artistic performance of *Norah Hanlan*, the leading woman's part in Eugene Tompkins' production of *Burmah* at the Boston Theatre. Miss Bateman's gowns are admired as well as her acting.

MAR.—Helen Mar returned from England on the *Southwest* last Thursday.

SNOW.—H. G. Snow will this week start upon advance work for the Damosch Wagner Opera company, for which a prosperous season is promised.

LAURENS.—Marie Laurens, prima donna of the Merry World company, lost a brother by death recently, and was absent from the Casino cast for several days. She returned to her post last Thursday evening.

BROWN.—Colonel T. Allston Brown and wife will celebrate the thirty-third anniversary of their marriage on Sept. 18.

COGHAN.—Rose Coghlan will go to England on the close of her engagement with the Stockwell stock company. Her husband, John T. Sullivan, will stay here to fill his engagement with *In Sight of St. Paul's*.

DAVENPORT.—Fanny Davenport is still at Duxbury, Mass., but she is beginning to plan for her season, which will open at Brooklyn on Oct. 28.

WINGATE.—Charles E. L. Wingate's new book, "Shakespeare's Heroines on the Stage," is to be published this month. Mr. Wingate was formerly the Boston *Journal's* dramatic editor; he is now its managing editor. He is also the *Critic's* Boston correspondent. The book gives an account of the actresses who have played *Portia*, *Ophelia*, *Juliet* and the rest. It is certain to be interesting and scholarly. The publishers are Crowell and Company.

WILLEY.—Susette L. Willey, of Haverhill, Mass., who has written dramatic criticisms for several years, purposes to enter the profession.

WINTER.—Maude Winter, Mrs. Packard's pretty and talented daughter, has been selected to play *Audrey* in the open-air performance of *As You Like It* at Suto Heights, San Francisco, on Sept. 26. The young lady has captivated the Californians by her artistic work in the stock company at the Columbia.

PEACHEY.—John Peachey has been engaged by George Edwardes to play *Rudolf Blair* in *An Artist's Model* on a tour of the principal cities and towns of England. As the engagement will continue until the end of December Mr. Peachey will not return to New York until late in the season. Louise Beaudet is the prima donna of the same company.

LAING.—Howard E. Laing, city passenger agent of the Chicago, Milwaukee, and St. Paul Railway, spent several days in New York last week. It was the first time in nine years that Mr. Laing had visited the metropolis, and his appearance about theatrical haunts was hailed with delight by many old friends.

DALY.—Augustin and Mrs. Daly and Ada Rehan sailed from Europe for New York last Saturday.

BLINN.—Holbrook Blinn, whose public experience has in the space of but two or three years embraced a sensational editorship of a college paper at Palo Alto, Cal., and a trip to Alaska with a theatrical company, will be leading man for Effie Ellsler this season.

MACLEAN.—R. D. MacLean (known in private life as R. D. Shepherd) is in town and stopping at the Hoffman House. Mr. MacLean has not been seen in public since the death of Marie Prescott, but it is generally understood that he will play leading business, or star again when the opportunity presents itself. He is a wealthy man and not forced to seek a livelihood on the stage. He is at present busy negotiating for the sale of some of his property at Shepherdstown, W. Va., a place named after his family.

RICHMAN.—Charles J. Richman will remain ten weeks with the Columbia Theatre stock company, of San Francisco. He expects to return

after that period to take the leading position with a new star who will go out about Dec. 1. Mr. Richman writes that his advertisement in THE MIRROR has brought him four first-class offers, so he has no special reason to regret the Mrs. Langtry's failure to materialize.

McKAY.—Frederic Edward McKay suffered a sad bereavement on Sunday in the sudden death of his mother, Mrs. E. D. C. McKay, of pneumonia.

LETTERS TO THE EDITOR.

A CRITIC SCORED.

New York, Sept. 10, 1895.

To the Editor of The Dramatic Mirror:—The remarks of Austin Breton in your issue to-day deserve the thanks of true lovers of the drama, even if they are powerless to remedy an evil so long established that it has passed beyond surgery. "Criticism" in New York means either blind, furious and frenzied assault or an adulation as silly as it is undeserved. Every established critic, almost without exception, has a blacklist of actors, managers and playwrights, whose every effort is belittled and ridiculed and a list of favorites who receive fulsome praise even for their failures.

To illustrate, take the "criticism" which appeared in a daily newspaper this morning upon Thomas' ill-fated *The Capitol*. Mark the headline: "The play seems, through the veil of a bad performance, to be a fine and thoughtful original work."

After opening with the declaration that the author is "the foremost American dramatist," and that the play "treats with gravity of purpose and general dignity of expression of certain aspects of life in Washington," and that "there is no significance in the varied opinions as to whether the pictures presented are true," this gifted and impartial critic is moved to remark: "The performance seemed to hang over the drama like a heavy veil. It was smug, smooth and spiritless, lacking in every sort of refinement, crude pictorially—the acting, we mean—thick in elocution, and it seemed to sometimes dimly reveal, often to nearly conceal, a fine play, uncommonly original in its spirit and elementally strong and true."

Perhaps in this effort to separate the play from the performance the imagination exerts itself, but the imagination, when governed by reason, is often a good guide in such matters. We have no doubt this morning that Mr. Thomas' new play is of an unusually fine literary quality, even for him; that it contains some excellent characterization, and that its action develops scenes that would seem, in the reading, to throb with vital interest and would be made powerfully affecting by the proper actors.

"It is of the conversational type, and many of its scenes are dialogues—only two persons occupying the stage. This, however, is the plan followed by many of the old English dramatists, by Augier and Dumas fils, and by Ibsen, with the best results in their respective fields. The conversation is not only well written, in terse, elliptical sentences, that could be spoken well, but are also dramatic, in that they reveal traits of character. Each scene has its dramatic purport. We do not recall a single passage that is exclusively explanatory, and remember now but a few 'aside's' and only one brief soliloquy."

Now, in the name of all sophistry, what does this mass of floundering, formless, turgidity mean? Can the learned pundit himself explain? Is it not brutal and cruelly unjust to lash the actors and blame them for "the veil," for the "lack of refinement," for the "smug and spiritless" quality of which he complains, for the crude pictures and stilted elocution, when, as he himself knows, or should know, the players were compelled by cast-iron rule to follow the stage direction of the author? What a lame, far-fetched and absurd train of labored argument follows in the next paragraph trying to prove that the play's dullness was virtue—in fact, a style adopted by "old English dramatists," by Augier and Dumas fils and by Ibsen, with the best results in their respective fields. They probably presented their plays without a "veil," as some actors are enabled to play *Hamlet* without a net; but the fact remains that what this critic calls the "conversational style" proved fatal to interest last night, and had it appeared in any play by one of his targets, would have been made to look like a porcupine with his shafts of contempt and ridicule.

Bah! Praise of that sort does its recipient more harm than good, and shows the ears of the praiser in an *alto relievo* which should not please him. But to blame the innocent actors in attempting to prove that a thoroughly dull and empty play written by the critic's favorite, and rehearsed by him, is a "fine, thoughtful and original work" hidden under a "veil," is wanton and contemptible brutality.

This same learned and capacious gentleman has so often savagely damned plays which were not only written in admirable English, but served their purpose and were highly successful with their audience, that this uncalled-for assault upon actors merely guilty of following an author's stage direction under compulsion, and speaking his lines as he wished them spoken, seems itself like a "veil" upon the critic's sincerity or upon his knowledge of even the rudimentary elements of stagecraft. He should read with care Mr. Breton's remarks:

"The really competent critics are few and far between. And they often make the mistake of praising extravagantly, or, on the other hand, of censuring too severely. They know no middle course. In the vulgar tongue, they are 'slobber' or 'slate.' A play is either to be lauded to the skies or it is to be bounded off the face of the earth. Again, good critics of plays—as such or as literary works—are more in evidence than good critics of acting. It is not uncommon to see a drama or comedy cleverly criticised, but the critic, with few exceptions is not competent to judge acting. He cannot distinguish between the author and the interpreter. And, in all cases, the one grave, vital defect of dramatic criticism in this country is its want of balance of judgment, of calmness, of sober, common sense. Prejudice, one way or the other, plays a prominent part in it and defeats its own ends. Plays are not always fools, to be led by the ear. One of the first duties of the critic of all art is to be temperate. Let him give praise with all his heart when it is due; let him censure when there is cause for rebuke. Above all, let him be moderate, discriminating. His 'notices' will then become criticisms, and then, and not until then, his words will have value. Mr. Edward Fuller complains that criticism is not what it ought to be in this country. Very well, then, reform the critics."

After carefully considering the above, I would like to have him explain the "Veil."

HAUPTMANN'S EARLY LIFE.

BERLIN, Aug. 29, 1895.

To the Editor of The Dramatic Mirror:—Permit me to call your attention to a slight error in the very interesting article on "Modern German Playwrights," which appeared in your issue of Aug. 3. Gerhardt Hauptmann's father was not a weaver. He owned and successfully conducted a hotel in upper Silesia. It was his grandfather who was a weaver, and from him Gerhardt heard many of the stories which he later put together and made into a play.

Gerhardt's early life was not passed in poverty. He went to school in Breslau, and later went to Rome to study sculpture. But much to his disappointment, though endowed with considerable talent and undoubted creative power, he was unable to master the technique and returned to Germany to devote his attention to literature.

Gerhardt's elder brother received an excellent education and, by the way, has also lately turned his attention to literature. His play, *Waldente* (People of the Forest), is to be given this Winter at the Raimund Theatre in Vienna. Truly yours,

F. E. HARRIS.

O. L. MAYHOOD'S EXPLANATION.

SPRINGFIELD, O., Sept. 11, 1895.

To the Editor of The Dramatic Mirror:—Having noted Miss Lamont's grievances in a recent issue of your paper, I wish to make a few explanations regarding same.

When I signed Miss Lamont it was with an understanding that she was conversant with our entire repertoire, but when I added *Faust*, *Maritana*, etc., the lady wrote me she was not "up" in those roles, and as the lady is built in too generous a mould to sing the roles of *Arline*, *Fal-a*, *Indiana*, etc., I was of course compelled to sign another prima donna.

I advised Miss Lamont of the fact early in July, and that she did not receive that letter, and was compelled to await a later one, I consider no fault of mine. I sincerely regretted the affair, but circumstances were such that I could do otherwise.

Yours respectfully,

O. L. MAYHOOD.

THE USHER.



Two hoary traditions of the theatre have been rudely shaken.

For years the wisecracks have told us that to dramatize a novel was to court failure, and that the men whose business it is to criticise plays cannot write successful plays.

The first of these beliefs has been turned upside down by Trilby and the shoal of pieces from novels that have followed in its wake.

The idea never had a real basis, anyway. Dramatic versions of the masterworks of Dumas père, Dickens, Mrs. Stowe, Scott, and other great fiction writers enjoyed popularity in their day.

As for the notion that the men who in knowledge, judgment and experience are equipped to analyze dramatic work for the newspapers are thereby disqualified or unable to write for the stage, it is both silly and unfounded.

During the past four or five years, for example, some of the most creditable plays produced in this country have come from the pens of dramatic critics.

Franklin Fyles has demonstrated his skill in The Girl I Left Behind Me, and another play of his will be done this season.

C. H. Meltzer has given us the English versions of Hannele and Le Collier de la Reine, and Mr. Mansfield will present shortly an adaptation signed by him.

A. C. Wheeler shares in the popular honors of The Great Diamond Robbery.

Hillary Bell and Edward A. Dithmar are the authors of plays not yet produced, which are highly commended.

Paul Potter is an ex-critic.

Charles M. Skinner, formerly of the Brooklyn Eagle, has written two plays for his brother, Otis Skinner.

E. J. Schwartz, of Philadelphia, has fitted several soubrette stars with plays.

Elwyn A. Barron's name is connected with several successful pieces.

Henry Guy Carleton was a journalist before he became a dramatist.

This list might be amplified considerably, but it sufficiently demonstrates the fact that our dramatic critics are doing a share—and a large share—to advance the cause of the national drama in a direct and practical way.

Recent events have shown, moreover, that the production of a play by a critic is not the signal for the unsheathing of his brethren's knives.

It may not be possible to group harmoniously around one table all the men that write dramatic criticisms for the New York press, but at least they do not carry their personal hostilities and their antipathies to the point of misrepresentation or injustice when considering one another's plays.

This spirit of fairness I can attest from personal experience. Impartiality dominated the reviews of last season's production of The District Attorney, friend and foe alike setting aside whatever of bias or prejudice might have existed respecting the journalistic end of its joint authorship.

The ill-fated City of Pleasure will come to a dead stop at the Empire on Saturday night.

It is amusing to see the two or three newspapers that gave a false verdict after the initial performance of this melodramatic hash gradually shifting their ground and coming around to THE MIRROR's original opinion.

Their efforts a week or so ago to bolster up the piece that Mr. Frohman describes as "a great human heart-throb" were so absurdly transparent that they afforded as much good-natured laughter as did Mr. Sims' version of Decourcelle's play on the first night.

An untenable position is not strengthened by persistent attempts to continue in it. Confession of error and hasty retreat is the only alternative in these circumstances.

Glance through the files of THE MIRROR, by the way, and it will be found that in every case since the opening of the season, its first-night judgments have been ratified by the public.

The aim of this journal is to tell the truth regarding new productions according to its best ability, without fear or favor. Of course, the truth is not palatable to all persons at all times; but in the long run it conserves the best interests of all concerned.

It may please some managers to read the wholesale puffery they pay for in certain quarters. It may gratify one or two to devour the slobbering praise they have bought from journalistic drabs (there are not many of these, heaven be praised!) and their character is known to the profession beyond possibility of doubt, who make a business of peddling it in a small way.

But it is safe to say that such managers are less

numerous than the leaves in Vallombrosa, and they are not the kind that stay.

John Drew, in his new play by Mr. Carleton, will be a welcome change of bill at the Empire, which ought never to be devoted to any class of play that does not meet the requirements of New York's best audiences.

After Mr. Drew's engagement the regular stock company will return. A number of new works have been secured by Mr. Frohman, and if his judgment in these selections has been good the season at the Empire will be interesting as well as profitable.

You cannot make a silk purse out of a sow's ear, as the old saying goes, and it is impossible to refine a cheap melodrama of The City of Pleasure type so that it will please intelligent playgoers.

Fine scenery and favorite actors are thrown away upon such material. Lester Wallack learned that to his cost during the closing years of his managerial career. Mr. Frohman will not repeat the experiment, probably.

September is a good month for the theatres if there's much virtue in an if—the weather favors them.

Last week for three nights the heat and humidity were intolerable, and receipts all over town were paralyzed.

At several houses, where good attractions were playing, the receipts fell to less than \$200 on Tuesday and Wednesday nights.

On Friday the cool wave changed these depressing conditions. That night the houses took a jump, and on Saturday night several theatres had only standing-room left.

There is not much likelihood that there will be another protracted spell of warm weather, for even in our capricious climate there is seldom much of it after the second week of September.

Our managers, who have had more than their just share of vexations latterly, will heave a sigh of relief that the worst drawback to business is practically removed.

The Capitol was in A. M. Palmer's hands a year ago. He paid a forfeit and released it after the failure of New Blood.

There is excellent dramatic material in The Capitol, but it is not used effectively. The most fruitful element in the play—that provided in the characters of Margaret Doane and Father Kennard—is used as a subordinate interest. Nevertheless, it dwarfs the story of Mr. and Mrs. Dale, which is supposed to be dominant.

Dale is a libel on American manhood. The *mari complaisant* is exotic, thank God! Ambition is a powerful motive, but when it leads a husband to expose his wife to the erotic schemes of a man whose influence he needs it is beyond the understanding of the average American citizen. No wonder that the public declines to accept Dale as a type of American politician.

And Mrs. Dale! She represents a species of womanhood fortunately uncommon. A wife who is unable to deal summarily with the insulting advances of a blackguard; who, although pictured as a model of virtue and innocence, does not know enough to keep at a distance a man who holds her hand in a corner during a reception, is something of an anomaly.

An effort has been made to stir up an excitement about the Catholic ideas of participation in affairs of state that are supposed to be audaciously promulgated in this play.

Persons tinctured with Apaisism need feel no alarm on this score, for Mr. Thomas treats this subject no more adequately in The Capitol than he treated that of the war of capital and labor in New Blood. Ibsen might write a pregnant play on the theme of church and state, but Mr. Thomas is too superficial in method to get to the heart of a weighty social problem.

He skims the surface of great questions, but he never stirs their depths.

The best feature of The Capitol is the dialogue, which at times is "smart" and apt. As Mr. Thomas lacks skill in construction and as he seems to be addicted hopelessly to the foolish theory that naturalness consists in exploiting non-essentials and emasculating the elements of dramatic strength, it might be wise for him to take a suitable collaborator who could shape Mr. Thomas' plots, give form to his vagrant ideas, utilize his gift of dialogue writing, and turn out plays that would neither be disappointing nor invertebrate.

I read in one of the Sunday gapers how Madame Janauschek, after retiring in 1889, has "won a new position on the stage" by her acting of the part of a "fence"—the prototype of the notorious Mother Mandelbaum—in The Great Diamond Robbery.

In point of fact Madame Janauschek has never retired from the profession. She has enjoyed but one season's rest from active work in forty-eight years—a period covering her entire histrionic career.

Of course, Janauschek has dignified the part she is playing by her fine art and her great powers; but it is absurd to say that the actress whose fame is associated with such massive roles as Medea, Iphigenia, Lady Macbeth, Marie Stuart and Brunhilde, and whose achievements as a tragedienne place her name beside those of Siddons, Ristori and Cushman in dramatic history, has "won a new position on the stage" by her playing of a character part in a melodrama.

The actors and managers of England recently presented an address, with much ceremony, to Henry Irving, expressive of their esteem for the man and actor, and their congratulations upon his knighthood.

Not to be outdone by the English in the matter of demonstrations, several prominent actors and managers of this city have sent out a call for subscriptions for "a tangible expression of loving regard" for Joseph Jefferson.

A meeting is to be held by those interested at the Waldorf this (Tuesday) afternoon, when details will be discussed.

Although the circular foreshadowing this project and inviting co-operation was sent only to a selected list of professionals last week, and a special request was made that its contents should be held in strict confidence, the matter was betrayed by some one of the recipients to a daily paper which "gave away" the matter with characteristic delight, and coupled its disclosure with an insolent attack upon our foremost comedian.

The honor of some professionals is only exceeded by the good taste of some newspapers.

One of the beautiful results of the system under which some of our speculative managers buy foreign plays before they are written is that foreign authors—especially those of France—now demand that those seeking the American rights of their works shall purchase without having a chance to read the MSS.

In other words they have adopted the rule, "Buyers not permitted to examine goods before delivery." Even from the commercial point of view, that's a delightful arrangement, is it not?

The treachery and trickery of some of the French artists, not to speak of their agents, passes understanding. These men, who are supposed to be wrapped in the spotless mantle of art, are as shrewd as Chatham Street old clo' dealers when it comes to selling their wares. In nine times out of ten they get the best of the bargain and the American purchaser gets—left.

I have just heard the details of an arrangement made in Paris recently between an American and a Frenchman to handle a certain class of plays in this country. It is quite in keeping with the characteristics I have mentioned, and for the amusement of my readers I shall describe the whole scheme at no distant day when the exigencies of space permit.

MRS. PACKARD'S VIEWS.

The volume of business transacted daily at the Packard Musical and Dramatic Exchange is unprecedentedly large for this season of the year. Mrs. Packard attributes it to the timidity of certain managers, who have been holding off to see in which direction "the cat was going to jump" before organizing their companies for the season. Mrs. Packard seems to think, judging from her present orders, that at least fifty or sixty companies will be organized and sent upon the road between now and November.

"The season for organizing," remarked Mrs. Packard to a MIRROR reporter, "began as early as June, and has kept up ever since, with the exception of a slight lull last month. To my surprise, when engagements were about ended this time last year, with most of the companies on the road, this year many of the better class seem to be organizing now, and when all are perfected I expect to see the largest number of companies on the road ever before known."

"I believe, however, the business will be overdone, and many a combination will go to the wall before the season is half over. The great business depression the country has sustained during the two years past is still felt, and thousands upon thousands of the 'horny-handed,' who are the bone and sinew of managerial expectation, have not recovered from their reverses."

"In the provinces this class are paying debts incurred during the depression, and have little money to spend upon amusements; yet there are a large percentage of these who will patronize theatres in spite of their impoverished condition. We are all hopeful, however, that the great improvement now going on in commercial and manufacturing circles will eventuate in a corresponding betterment of our own business."

AMERICANS IN MEXICO.

David B. Russell and Company have recently taken a lease of the Gran Teatro Degollada in the city of Guadalajara, Mexico. The house seats 3,000, and the population of the place is more than 100,000.

"We have the largest and the finest theatre in the whole republic of Mexico," writes Mr. Russell to THE MIRROR. "By November we hope to be ready to receive companies. It is our intention to play American attractions here and in other principal cities where we have arranged with the Mexican owners to furnish them. Americans will be able by this arrangement to transact business with managers of their own race, and they will have no difficulty with the language or the customs of the country. We shall meet the companies at the frontier and pilot them through."

"Such actors as Keene and Morrison and English opera companies with good people can do an immense business in Mexico. Failures hitherto have been made on account of agents ignorant of the language and uncivil to the authorities from whom license to play has to be obtained. We shall be glad to hear from American managers who would like to consider a Mexican tour."

THE OLD LINE KILN'S START.

The Old Line Kiln, C. T. Dazey's new play in which Katie Putnam is starring, opened at the Chicago Haymarket and the first week is reported to have been eminently satisfactory in monetary returns.

In St. Joseph, Mo., Sept. 9, the receipts were nearly \$700 and the three nights there drew more than \$2,000. The St. Joseph papers credit Miss Putnam and Herbert Cawthorn with strong hits and praise the performance without stint, asserting that the scenery is the handsomest ever shown on the stage of Tootle's Theatre. It was painted by St. John Lewis of the Columbia and Haymarket Theatres, Chicago. H. B. Emery and Will O. Wheeler are delighted with the promise of their venture.

PROFESSIONAL DOINGS.



Reuben Fax has been a member of A. M. Palmer's stock company for years, and is now playing in Trilby at the Garden Theatre. Mr. Fax is doubly valuable to a manager, for, apart from being a versatile actor, he is a quick and capable understudy, and has often come to the rescue when a principal was unable to appear. Mr. Fax played Svengali at the Garden some time ago, relieving Wilton Lackaye.

Lyon L. Adams has been engaged as leading man of Rhea's company. He is to personate Napoleon in Josephine, and will originate the character of Charles II. in Rhea's forthcoming production of Nell Gwynne.

Wilhelm L. von Westorp will give a private exhibition of a Greek illusion at the American Theatre on Wednesday afternoon. It will be introduced in the course of a pantomime story on the theme of Pygmalion and Galatea.

Madame Modjeska, who returned to New York on Saturday to begin rehearsals, will open her engagement at the Garrick Theatre on Oct. 7 in Measure for Measure.

The Bostonians will produce their new opera, A War Time Marriage, next month. It is now in rehearsal.

Elihu R. Spencer arrived in Washington last week to begin rehearsals with his joint stars, Charles B. Hanford and Nora O'Brien. He has been ardently doing nothing during the short vacation which he took at "Camp As You Like It" at Sturgeon Point on Lake Erie.

Mary Shaw, who is now playing in The Capitol, is one of the few actresses who have been gifted with the artistic temperament. Her possession of this quality is shown in all her work, which is invariably praised for its fineness, intellectuality and versatility. Miss Shaw has won new attention season after season in support of stars and in original personations in productions in this city. She has admirers throughout the country as well as in New York. It is said that she will probably star next season.

Charles B. Hanford, Elihu R. Spencer and Nora O'Brien have engaged a quartette as a feature of their performance of The Merchant of Venice and have named it The Loretta Quartette in honor of the Loretta Convent, of which Miss O'Brien is a loyal alumna.

Charles J. Richman has been engaged by the Packard Agency to take the place of Maurice Barrymore at the Columbia Theatre, San Francisco, the latter returning East next week to fill an engagement with The Heart of Maryland company. Mr. Richman will afterward play the lead in The Magistrate, which will be presented by Stockwell's traveling company.

Joseph Callahan will tour in Faust. Johnny Williams, of San Francisco, has been engaged as representative.

Lydia Peirce met with a severe accident in Norfolk, Va., recently, falling on the stage and fracturing her arm in two places.

Few actresses called upon to take a favorite's place could acquit themselves more acceptably

than has Isabelle Irving, who replaced Georgia Cayvan as leading woman of the Lyceum company. In this position Miss Irving instantly won favor, and upon every new opportunity she has strengthened her standing. Miss Irving, although born in Bridgeport, Conn., has passed the greater part of her life in this city. She made her debut with Rosina Vales, and after several seasons with Augustus Daly's company joined Daniel Frohman's organization.

T. D. Adams, a well-known theatrical lawyer of Denver, passed through New York last week on his way home. Mr. Adams is a close student of the drama, and some interesting communications from him have appeared in this paper from time to time. He is now at work on a play for a well-known star.

S. W. Brady, of the People's Theatre, Toledo, and E. D. Stair, of Whitmer's Opera House, Detroit, and proprietor of Ward and Vail's company, are the new lessees of the popular Little Grand Opera House at Grand Rapids, Mich. They report business as much improved over the past two seasons. The Wilbur Opera company closed a two weeks' engagement there, with two performances daily, to \$1,000. On the 12th net, the largest business in the history of the house was achieved.

AT THE THEATRES.

Bijou.—The Widow Jones.

Farcical conceit in three acts, by John J. McNally. Produced Sept. 16.

Billy Bille John C. Rice
John James Jones Jacques Kruger
Beatrice Byke Mary Irwin
Senor Romero Canovas George W. Barnum
Felicity Jones Ada Lewis
Michael McCarthy Joseph M. Sparks
Cassie Carter Sally Cohen
Florence Carter Kathleen Warren
Janet Johnson Grace Vaughan
Daisy Davis Agnes Milton
Clifford Prout Richard J. Jones
Marcia Mendelshoon Maud M. Chandler
Marie Pore Mabel Power
A. J. Premium Ro and Carter
Mandy Noir Gertrude Mansfield

To apply serious dramatic criticism to The Widow Jones would be like considering a circus performance from a standpoint of high dramatic art.

Suffice it to say, that even the dramatic critics and blasé first-nighters laughed heartily at the doings, sayings, and antics of May Irwin and her supporting company at the Bijou last evening. The performers kept the humorous ball rolling from start to finish, and as a laugh maker The Widow Jones proved a huge success.

The story is based on the experiences of an heiress whose life is made miserable by a set of suitors, who are set down as presumable fortune hunters. To escape them she takes flight to a village in Maine, and there passes herself off as the widow of a man who was supposed to have been drowned in that vicinity the year before.

Consequently his seventeen-year-old daughter and an avalanche of unpaid bills are saddled upon the widow. Matters grow complicated when the supposed dead man appears upon the scene, and shows a decided tendency to make things lively. Among other annoying features of his sudden resurrection is the fact that one of his numerous wives has collected insurance policy on his life.

The predicaments in which the pseudo-widow is thus placed affords no end of humorous complications, but everything is straightened out and satisfactorily explained before the final curtain.

May Irwin, as Beatrice Byke, who gets herself into a peck of trouble by personating the Widow Jones, was something more than mirth-provoking.

She is a comedienne to the tips of her fingers, and her drollery and off-hand nonchalance is simply limitless. She dances with graceful vivacity and her latest darkey song, "I Want Yer Ma, Honey," brought down the house and was repeatedly encored.

John C. Rice was in his element as Billy Bille. Joseph M. Sparks offered a racy Hibernian character sketch as Michael McCarthy, and his rendering of the comic song, "Be Good, Be Good," was one of the features of the first act.

Ada Lewis, with indescribable back-woods make-up, was very funny as Felicity Jones, the uncouth daughter bequeathed by Jones to his widow.

Sally Cohen acted the part of Cassie Carter with telling sprightliness, and sang "The Streets of Cairo" with capital effect. The "Coucher-Coucher" chorus accompanying the song made an emphatic hit.

Jacques Kruger was as amusing as ever as John James Jones. George W. Barnum portrayed an amorous Spaniard with characteristic mannerisms of speech and gesture.

Gertrude Mansfield sang several songs quite pleasingly, and Roland Carter's singing of "My Girl" was also well received.

Kathleen Warren, Grace Vaughan, Agnes Milton, Mabel Power, and Maud Chandler, all filled satisfactorily the requirements of their respective roles.

Messrs. Rich and Harris are to be congratulated on the metropolitan success of The Widow Jones.

The Bijou, which is now under the management of Rudolph Aronson, has been completely overhauled during the summer, and the interior decorations present a very handsome appearance.

People's.—The White Rat.

A comedy-drama in four acts, by R. N. Stevens. Produced Sept. 16.

Albert Lindley Nestor Lennon
Paul Burgenhoff L. R. Willard
A. Sum Thomas Evans
Blenny the Wife William A. Evans
Jason Peterson John C. Leach
Chung Lee Henry Napier
Matt Garvey Fred Russell
Hi Wang Edward McWade
Willie Goodhue Richard Peck
Duggs Williams Ramie Austen
Edith Kenwell Valerie Bergere
Molly Lizzie Hunt
Lou, Henry's Wife
Salvation Sue
Dora

For such an innocent title there is the greatest amount of villainy and stirring realism in The White Rat, which had its first metropolitan hearing at the People's Theatre last evening.

The rat in question is a stuffed rat in which a Danish sailor has hidden a diamond crescent that was given him by a Hindoo rajah whose life he had saved. In robbing the sailor of the rat and its valuable contents, a German-American adventurer, Paul Burgenhoff, gives the sailor a mortal wound. Before dying the sailor manages to write a note, charging with his murder the man who stole his white rat. The diamonds are kept by Burgenhoff, but the rat is found in the hands of Albert Lindley, a sailor. Lindley is sent to prison, from which he escapes and meets his sweetheart, who has by a curious chance become possessed of an incriminating message written by Burgenhoff. To obtain the incriminating message and to learn Albert's hiding place, Burgenhoff has the girl taken by force to an opium joint kept by a Chinese ally. Albert traces her, and they escape by way of house-roofs to a Salvation Army Hall. After many highly exciting adventures proof is found of Burgenhoff's guilt, and Albert's innocence is shown by

an eye-witness who was stricken blind after the murder, but has recovered his sight and recognizes Burgenhoff as the man who struck the fatal blow. All the scenes are laid in New York, and there are several comic characters whose prototypes are to be found in the streets of the metropolis. Every act is supposed to occur at night.

Ramie Austen made a sympathetic heroine, and Nestor Lennon was convincing and manly as Albert Lindley.

Valerie Bergere's performance of Jen and Molly was very clever. The two characters gave her opportunity to display her talents as a soubrette, which he has not formerly had.

Thomas Evans gave a good performance of a tramp, and L. R. Willard was acceptable as Burgenhoff.

Others in the cast are William A. Evans, John C. Leach, Henry Napier and Lizzie Hunt.

The scenery, which was painted by John H. Young, is exceedingly effective, and pictures truly the scenes represented.

Fifth Avenue.—A Gilded Fool.

Nat C. Goodwin opened his season at the Fifth Avenue Theatre last evening with a revival of Henry Guy Carleton's comedy, A Gilded Fool.

The piece was reviewed in these columns on the occasion of its first production, and it is not necessary to add to what was said at that time except to remark that the play shows no sign of wear. It is cleverly constructed, full of human interest, lively humor and genuine pathos. Is it surprising that the public verdict has been in its favor?

Mr. Goodwin could hardly secure a better vehicle. The part of Chauncey Short shows him at his best, the contrast of seeming imbecility and long-headedness, so deftly managed by the dramatist, affording him an opportunity of which he has taken full advantage. He was warmly received last night and loudly called after each curtain fall.

The supporting company is excellent. J. G. Saville plays the part of Matthew Ruthven with the requisite polish and dignity. George Fawcette is effective as Bannister Strange. Henry Bergman's Rev. Jacob Howell was a careful and studied bit of work. Charles Allen was acceptable as Depeyster Ruthven, and Arthur Hoops was a good Jack Duval.

Mrs. Jean Clara Walters played the part of Sophia intelligently, and Estelle Mortimer was funny as Jessica Rood. Annie Russell was acceptable as Margaret Ruthven.

Grand Opera House.—Fantasma.

Hanlon's Fantasma commenced a week's engagement at the Grand Opera House last night, opening to a good audience.

So much in the way of new business and new scenery has been added to the spectacle that the old Fantasma is scarcely recognizable. The Hanlons have provided a capable company, composed of singers, dancers and acrobats, and in its present form the piece is a very laughable and enjoyable entertainment.

Nellie Black appeared as Fantasma, and made a handsome picture. She sang several songs in the second act that were encored, and played the part with good taste. She is to be complimented for her work.

George H. Adams appeared as Pico, and made all the fun possible out of the part.

The McDonough Brothers are clever acrobats and contortionists, and made a hit with their human ladder. Others in the cast are Benjamin J. Miles, John H. Haslam, Sadie Stevens, Martha Morris, Tonina Adams, and the Coughlan Brothers.

Fourteenth Street.—Camille.

Alexander Dumas' time-honored play Camille was presented by Clara Morris at the Fourteenth Street Theatre on Monday night as the opening bill of a fortnight's engagement.

Miss Morris was enthusiastically received by a fair-sized and friendly audience, and gave her well-known characterization of Camille. J. M. Colville as Armand Duval was a clever impersonation.

Lavinia Shannon and Kate Weston Ballow proved efficient in minor parts, and Howard Convey made a hit in the part of M. Gaston. F. C. Harriett and Fred. Sackett were up to the requirements of their respective roles.

Miss Multon is underlined for Wednesday night, and will fill out the week.

Columbus Theatre.—Captain Paul.

Rose and De Lesser's romantic and realistic melodrama was presented by an excellent company headed by A. S. Lipman, at the Columbus Theatre last night.

The play is handsomely staged, and the scene of the great naval battle was greeted with enthusiasm by the audience. Next week, Weber and Fields.

Harlem Opera House.—1492.

The burlesque of 1492 brought up to date, with new specialties, songs and dances by its clever performers, kept the large audience in the best of humor Monday night.

Many of the old favorites remain, and the newcomers add zest to the evening's engagement. Next week, Marie Wainwright.

At Other Houses.

EMPIRE.—The City of Pleasure will vanish from the Empire stage after Saturday night's performance, it having been arranged for John Drew to open his season there next Monday with Henry Guy Carleton's new play, That Imprudent Young Couple.

PALMER'S.—Della Fox continues in Fleur-de-Lis. Jefferson de Angelis has in this opera a role which affords him ample opportunity for mirth-provoking comedy.

ARNEY'S.—Francis Wilson is giving an enjoyable performance in The Chieftain. Sullivan's

music is of the usual artistic order, and some of the melodies are as dainty and charming as anything he has offered in previous operas.

HOYT'S.—This is the last week here of Robert Hilliard in Lost—24 Hours, and The Littlest Girl. The production of The Gay Parisians is underlined for next week.

AMERICAN.—The Great Diamond Robbery remains in melodramatic favor at this house. It is provided with fine scenery and an unusually strong cast.

LYCEUM.—E. H. Sothern is drawing crowded houses in The Prisoner of Zenda.

ACADEMY OF MUSIC.—The Sporting Duchess will remain the attraction until further notice. Wednesday matinees start with the current week.

BROADWAY.—Princess Bonnie is in its third week of box-office prosperity.

GARDEN.—Tribby, despite its long run, is in such popular vogue that most of the orchestra seats are sold a week in advance.

DALY'S.—Le Collier de la Reine, with Mrs. Potter as Marie Antoinette and Mr. Bellew as Cardinal Rohan, affords an entertainment that is well worth seeing. The costumes and scenery are among the attractive features of the production.

HERALD SQUARE.—The metropolitan engagement of the Whitney Opera company in Rob Roy will close a week from Saturday night. Richard F. Carroll has resumed his original role of Mayor McWheehle.

STANDARD.—The first professional matinee of the season will be given next Thursday afternoon when The Capitol, the current attraction at the Standard, will be performed for the actors and actresses who happen to be in New York and its vicinity.

CASINO.—The Casino will be closed at the end of this week in order to make certain alterations requested by the building law relating to the safety of theatres. Meanwhile The Merry World will present the last seven performances of its mirthful melange.

GARRICK.—A Man With a Past will close its run this week. Next Tuesday night E. M. and Joseph Holland will present for the first time on any stage a play called A Social Highwayman adapted from a novel of the same name.

BROOKLYN THEATRES.

Opening of The Montauk.

The new Montauk Theatre on Fulton Street, near Flatbush Avenue, Brooklyn, which is under the management of Colonel Sinn, was opened last evening with a performance of Il Trovatore by the Marie Tavery English Opera company.

The magnificent new theatre, which has already been fully described in THE MIRROR, was crowded to its utmost capacity by a representative gathering of Brooklynites, each and every one of whom expressed appreciation of the beauties of the new playhouse.

The house, brilliantly illuminated by electric lights, and made even prettier by the presence of hundreds of the beautiful women, for which Brooklyn is so famous, was a picture long to be remembered.

It was the crowning triumph of the long and eventful career of Colonel Sinn, and it was no wonder that he wore a proud and satisfied look as he stood in the magnificent foyer, and welcomed his guests. His son, Walter L. Sinn, who takes an active part in the management, was equally happy, and was kept busy receiving congratulations, and opening telegrams from managers and actors in all parts of the country, wishing success to the venture.

The performance was all that could be desired; and the hearts of the singers were gladdened by plaudits such as they seldom hear. The audience was so enthusiastic that every number was re-demanded again and again, and it was very late when the last curtain fell.

The principal members of the company which opened the theatre are Marie Tavery, A. L. Guille, Bella Tomlins, Max Eugene, Thea Dorre, Payne Clark, Signor Abramoff, and William Schuster.

The opening was a great success. Joseph Howard, Jr., delivered an address.

THE MIRROR extends its congratulations to the Messrs. Sinn on the auspicious opening of their fine theatre, and wishes them every possible success.

Amphion.—Daughters of Eve.

After an absence of some two years, Marie Wainwright returned to this city Monday night and gave her many admirers a chance to see her in Daughters of Eve, a drama of excellent parts, and one fitted to please a critical audience.

Miss Wainwright's acting in the dual characters of sisters, utterly out of touch in manners and living, was most enjoyable. The Love Chase will be played Friday and Saturday, when Miss Wainwright will appear in her favorite part of Constance. Her supporting company is much better than last season, and includes Nathaniel Hartwig, Hattie Russell, Dorothy Thornton, Barton Hill, Cecil Magnus, Joseph Zahner, Geoffrey Stein, Alfred Burnham, John Borden, Walter Crane, Gertrude Elliott, Ida Irvine, and Kate Bromley. Next week, Fanny Rice in Nancy.

Park.—Richard III.

Thomas Keene gave his virile impersonation of Richard III. on Monday evening, and was rewarded with the applause of a large audience. His repertoire for the week will include Richelieu, The Merchant of Venice, Louis XI., and Hamlet. Next week, a novelty will be presented in the shape of a comedy called A Girl Up to Date.

Columbia.—Runnymede.

Runnymede, by William Greer Harrison, of San Francisco, was presented here by Frederick Warde on Monday evening. The piece deals with the incidents in the life of Robin Hood, and

is similar to the opera of that name. The play was well received by a large audience. It was superbly mounted and well acted, Mr. Warde being admirable in the leading role. Others in the cast were Fanny Gillette, Charles D. Herman, Albert C. Deltwyn, Isabel Waldron, and Fanny Bowman. Next week, The Foundling.

Grand Opera House.—Minstrels.

George Thatcher and Carroll Johnson's Minstrels began a week's engagement on Monday evening. They have a company of fifty, including Raymon Moore, George Powers, A. H. Waite, Edith Arnold and the Claffin Sisters.

Bijou.—Twelve Temptations.

Charles Yale's company presented the new Twelve Temptations on Monday evening. The gorgeous ballets and transformation scenes and the funny comedians pleased the audience immensely.

Empire.—A Green Goods Man.

Farce comedy was presented last night, A Green Goods Man playing to a fair-sized house. Next week, Captain Paul.

MATTERS OF FACT.

The Grand Opera House one of the best paying houses in Louisville, Ky., has the week of Sept. 30 open to a good attraction. Managers should communicate at once with Manager J. B. Camp.

Lillian Rowley has leased her play, The American Girl, to Neil Florence and Charles T. Collins, who will give an elaborate production of the play the coming season. An excellent cast of well known people have already been engaged. Messrs. Florence and Collins have the rights for the United States, east of the Rocky Mountains, and Canada. Miss Rowley will prosecute any infringement of their rights.

Manager H. D. Clark has Nov. 7, 8 and 9, also weeks in March, April and May open at the Ninth Street Opera House, Kansas City, Mo., one of the best week stands in the West.

The New Opera House at Lexington, Mo., which has just been completed wants an opening attraction on a certainty only. The house, which is thoroughly modern and up to date, will play only first class attractions and the best repertoire companies.

G. Daghsfeldt, Box 17, Detroit, Mich., has a comedy-drama requiring a small cast, which he will let on royalty.

The Bradley Opera House, Richmond, Ind., will be ready for opening Oct. 15. It is a ground-floor house and its appointments are of the best throughout. Frank McGibney, who was in charge of the Grand Opera House, will manage the Bradley. Mr. McGibney, who finds no difficulty in securing good attractions, wants an extravaganza or operatic company for the opening date.

Thanksgiving Day, Nov. 28, can be had at Burlington, Vt., by a good attraction by addressing W. K. Walker at once.

Clay Bouton, who possesses an excellent soprano voice, is at liberty for ingenue roles.

The Trumbull Sisters have closed with Gilhooley's Troubles company, and returned to their home in Centreville, Ind.

Wagner and Reis have been declared the sole lessees and managers of Allen's Opera House, New Castle, Pa., by the courts of Lawrence County, Pa. All persons holding time at this house should communicate at once with Wagner and Reis, at Syracuse, N. Y.

Mrs. Georgie Dickson has not yet signed for this season. Her specialty is comedy and old women roles. Her address will be found in our advertising columns.

"Clock," care this office, wants mechanical clock for exhibition purposes.

Six new attractions placed their bookings with the American Theatrical Exchange last week, and more than fifty theatres were added to the list represented, which proves how essential to the wants of out-of-town and traveling managers the American Theatrical Exchange has become. Although the route for Minnie Maddern Fiske has been completed for some time, every mail brings applications for time for this attraction that would enable another route to be filled. Frank Perley, manager of Madame Modjeska and the Bostonians, is making his headquarters at the American. Florence and Collins, managers of The American Girl, and Reynolds, Waldron and Fielding, managers of Frank Harvey's Sins of the Night, have taken desk room there.

W. W. Kies, who has had several offers as the result of an advertisement in THE MIRROR, has not closed, as none of the offers suited him.

The F. M. Opera House, at Olyphant, Pa., is being managed by J. G. Reese, the well-known billposter of Scranton. Olyphant has an estimated population of 10,000, and an attraction is wanted Oct. 10 for the benefit of the Father Mathew Society.

Harry C. Cashman, who was leading Irish comedian for Charles A. Loder for two seasons, is at liberty to accept offers in farce-comedy or burlesque. He may be addressed at 163 Howe Street, Chicago, Ill.

Woosley and Griffin have succeeded to the management of the Opera House at Union City, Tenn. They are now booking for the season.

Lilla Linden has proven very successful in the contralto role in A Trip to the Rockies, the new opera produced in Philadelphia recently.

The new Park Theatre, Niagara Falls, N. Y., will be completed Nov. 1, and will be one of the finest theatres in the country. The appointments, of course, will be modern, the house lighted by gas and electricity, and furnished with abundant scenery. H. A. Foster, who was the manager of the old house, will be in charge of the new theatre, and may be addressed at 32 North Fitzhugh Street, Rochester, N. Y.

The George Lockhart troupe of trained elephants, whose performance created such an enormous sensation at Proctor's Pleasure Palace, are under exclusive engagement to Mr. Proctor during their American stay. The elephants have made a tremendous hit, crowds flocking to see them daily. The press have been most liberal in praise of their antics.

Lillian Andrews, who filled a successful engagement at Peak's Island, Me., during the summer, has joined the Gladys Wallis company.

Edward Ridley and Sons, of New York, have published the Fall and Winter number of Ridley's Fashion Magazine, which describes all the latest styles of dry goods, etc., of every description. They send it free to out-of-town applicants.

Wanted—Lady or gentleman partner for six good comedies or dramas. "B" this office.

James Cue Harper, with Stuart Robson.
Walter Townsend, by Manager A. Q. Scam
mon, for the Eastern Burglar company.

George F. Atherton has at his office in the Aberdeen some remarkable specimens of photographic art. They show Charles Rohlf in the character of Sganarelle, Shylock and Harwell in three widely differing parts. The actor's poses and expression are unusual, and the pictures are worth seeing.

TAPE-WORM Expelle ALIVE in 1 minute
with Ac-4, orso charge. Send 3c. stamp for Pamphlet
Dr. W. W. Smith, Specialist, 1011 Olive St., St. Louis, Mo.

VAUDEVILLE STAGE

THEATRES AND MUSIC HALLS.

Proctor's.

Maggie Cline has recovered her voice and again heads the bill. The others are Brothers Donaldson and Ardell in Fun in the Zoo; E. M. Hall, banjoist; William T. Carleton, baritone; Hill and Hull, grotesques; the Quaker City Quartette, musical blacksmiths; Dare Brothers, comedy bar performers; Loisett's trained storks, dogs and monkeys; Kaye and Henry, sketch artists; the McMahons, club swingers; Dolly Howe, soubrette; Smith and Campbell, comedians; McNulty Sisters, clog dancers; Bernard Dyllan, baritone, and the lady orchestra.

Proctor's Pleasure Palace.

Two novelties are here this week. The Brothers Dinantas, musical grotesques and hat manipulators, and the Zaha Trio, high wire artists from Paris. The rest of the bill contains the names of Nellie Barlow, comedienne; George Lockhart's trained elephants, J. W. Kelly, humorist; Barney Fagan and troupe; Countess Claire De Lanes, singer; the Four Emperors of music; Foreman and West, sketch artists; Sisters Beaumont, character singers; Morton and Revelle, comedians; Adolf Popper, rat-catching expert; the Muhlemann Trio, Tyrolean warblers, and the lady orchestra.

Tony Pastor's.

Hopkins' Trans-Oceanic Star Specialty company is here this week. It is headed by three clever midgets, the Rossow Brothers, acrobats and boxers. The other members of the company are Apollo, the Adonis of the wire; Jester, the Irish ventriloquist; the Sisters Gaudin, dancers, all of whom make their first American appearance. Robertta and Doretta, acrobats; Ryan and Richfield, sketch team; Ford and Francis, operatic singers; Tom Mack, minstrel comedian; Moore and Karcher, musicians, and Fulgora, transfigurator, make up the remainder of the programme.

Koster and Bial's.

The American debut of Clara Wieland is the principal event of interest here. The rest of the bill is about the same as last week. The many startling acts have bounded into instant favor. The programme includes Sam Lockhart's five trained elephants, the Vaidis Sisters, Granto and Maud, Walton's trained dogs, ponies and monkeys, Clotilde Antonio, contortionist; Florence Levey, the Gaiety Girl; J. W. Ransome, the McRillees Sisters, and the new living pictures. The Sunday concerts will be resumed next Sunday.

Keith's Union Square.

The principal feature of the bill this week is the first appearance in America of the three Nemedo Brothers, acrobatic grotesques. The other performers are Lilly Post, the comic opera favorite; the Nonpareil Four (Lorella Brothers, Kitty Nelson and Amy Russell); the Four Schrodre Brothers, acrobats; W. H. Hamilton, grand opera basso; Frank Dixon's Views; Fields and Lewis, parody singers; Terry and Elmer, dancers; Jerome and Alexis, contortionists; Mays and Hunter, banjoists; Joe Hardman, comedian; Topack and Steele, comedians; Zelma Rawlston, character vocalist; Castellat and Hall, bar performers; and the Beaumont Sisters, singers and dancers.

Gaiety.

Isham's Octoroons opened last evening with a good programme, which included everything in the amusement line from grand opera to song and dance.

The members of the company are all colored. The color is laid on some of them more heavily than on others, but their performances were all meritorious.

Mme. Flowers, "The Bronze Melba," headed the bill. Her high-class solos were well received. The rest of the company included Fred J. Piper, tenor; Mattie Wilkes, soprano; the Hyers Sisters, Mr. and Mrs. Tom McIntosh, Tom Browne, the mimic, and the Molloy Brothers.

LAST WEEK'S BILLS.

KOSTER AND BIAL'S.—The regular Fall and Winter season began here on Monday evening of last week with a decided boom. In spite of the heat, the large auditorium was crowded with an enthusiastic gathering of real New Yorkers, who worked themselves into a perspiration, applauding the efforts of the performers. The fun began with the appearance of Harrigan, the "pretty good" tramp juggler, whose act is quite familiar and very amusing. George H. Wood repeated the monologue with which he has been successful during the Summer. Clotilde Antonio, a contortionist, made her American debut with considerable success. She did not do anything which has not already been done here, her act being very like those of Bertoldi and Petrescu. Florence Levey, the Gaiety Girl, was a trifle nervous at the start, as it was her first appearance in America. Her dancing was better than her singing, and her dresses were simply "dreams." When she was finishing her third dance, one of her stockings dissolved partnership with its garter, and slipped gradually down to her dainty slipper. Miss Levey did not seem to notice the mishap, and finished her dance, which was on the high-kicking order. Sam Lockhart's five trained elephants were the next feature; they went through some extraordinary evolutions: standing on their heads, see-sawing, posing, playing musical instruments, waltzing and doing many other tricks. The audience kept up a continual cheering while these immense beasts were performing, and the unanimous verdict was that they were a huge success. The Vaidis Sisters followed with a trapeze performance, which for daring, sensational features has never been excelled in New York. They performed a number of tricks on a double trapeze near the ceiling, and then the house was darkened, and they were raised to another double trapeze, balanced in a heavy metal frame. Vari-colored calciums were then turned upon them, and they went through a performance which aroused the wildest enthusiasm. The trapezes revolved and they hung on by their toes, fingers and teeth, while the frame was illuminated with small electric lights. One of them was then hoisted to the roof from which she dropped to a net, suspended over the orchestra seats. They were applauded and cheered for several minutes. The Merrillees Sisters, three buxom girls, resplendent in new dresses, sang and danced with their usual success. Granto and Maud, from the naughty Folies-Bergieres, Paris, did a remarkable act. That is, one of them performed, while the other looked on. The wire walker, who was dressed in ballet costume, did some sensational feats, and when

he made his final bow, pulled off his wig to show that he was a man, much to the amusement of the spectators, many of whom had guessed his sex long before. Walton's trained dogs, ponies and monkeys, made a great hit; they will please the children, old and young immensely. J. W. Ransome repeated his familiar act, and in his song "Something To Play With," he introduced a couple of verses about the yacht race which so displeased some of the spectators that they hissed. The reference to St. Peter had as much to do with the hisses as the slur on Danraven. Mr. Ransome would do well to confine his jokes to the earth. He has two stories in which St. Peter is mentioned in an altogether too familiar way. The programme wound up with a new series of living pictures which were as fine as anything of the kind ever seen here.

KEITH'S UNION SQUARE.—Lew Dockstader continued his impersonation of Mayor Strong, adding a new gag or two every day. His new song, "A Little Piece of String," is fairly good. The National Trio introduced some new parodies in their act, one of which, to the air of "Henrietta," was quite amusing.

Odell and Page, comedy acrobats, had some new ideas: the clowning of the rustic was side-splitting. Marie Warren replaced Inez Mecusker, and introduced the street urchins who have quite taken the fancy of the public. The Egger-Rieser troupe were well received. The three Murray Brothers presented a refined musical act in a brisk manner. The Maginleys did some thrilling work on the trapeze, using no net. Most of their teeth show them to be possessed of wonderfully strong teeth. May Cook, a dainty, sweet looking girl from California, charmed everyone by her clever performance on the cornet. Celeste did some remarkable work on the high slack wire without a pole. Siegfried, the mimic, impersonated some well-known people, with the assistance of wigs and beards. The others who appeared were Tatali and Abacchi, acrobats; Drawee, the juggler; Sexton Brothers, acrobats; De Forrest Sisters, duettists; Nellie Waters, Irish vocalist; and Mile. Valesca, dancer.

PROCTOR'S PLEASURE PALACE.—J. W. Kelly, the rolling-mill man, made his New York re-appearance last week, with his usual success. Of course, he sang "The Songs My Mammy Sang" and told his jokes in the same happy way which has made him such a favorite. Bernard Dyllan, the baritone, introduced a few new songs, which were rendered in his effective style with success. Adele Purvis Onri gave her wire and revolving globe performance, which never fails to interest an audience. The Murzthalers quartette warbled in their pleasing Tyrolean fashion. The other performers, whose work has been noted from time to time in this column, were Billie Barlow, the English comedienne; Waller and Waller, musical sketch artists; Lawrence and Harrington, "the Bowery Spellers"; Smith and Campbell, comedians; Adolf Popper, expert rat handler; the Sisters Andersen, equilibrist; Brothers Donaldson and Ardell, acrobats; the Sisters De Van, aerialists, and George Lockhart's comic elephants.

PROCTOR'S.—Alonso Hatch was the best feature of the bill last week. He has a sweet, high tenor voice, which is peculiarly adapted to the songs he sings. The stereopticon views with which his songs are illustrated are very pretty and effective. Foreman and West did a clever comedy sketch, introducing graceful dancing. Mr. Foreman has a suit of the very latest bloomers cut. Countess Claire De Lanes, a woman with an attractive face and figure, sang some songs in a style peculiarly her own with considerable success. Cushman and Holcombe's sketch is one of the most refined and agreeable performances on the variety stage, and their success is merited. Mariett and Belloni, with their trained cockatoos, made a good impression. Daisy Mayer and her black boys raised Cain generally. The three sisters Don sang in a decidedly English way, and danced with grace and abandon. The other performers, whose work is well known, were Baisley and Simonds, comedians; Fisher and Crowell, acrobatic comedy sketch artists; the Four Emperors of Music; and Morton and Revelle, sketch artists.

TONY PASTOR'S.—James Thornton's Elite Vaudeville company was here last week and made a very favorable impression. The performance began with a sketch called The Female Barber, by Thomas J. Clark and Violet St. Clair. They had some new jokes and an acrobatic dance which was very clever indeed. Edward Latell, the musical comique, is a host in himself. He made a genuine hit with his combination of fun and music. He introduced a brand-new instrument made of aluminum which has a very pleasing sound. The Three Marvelles, Archie, Ed., and Dan, were very successful with their grotesque acrobatic act. Gilmore and Leonard, who call themselves Ireland's Kings, contributed a sketch, which was remarkable for its foolishness, but it kept the audience in the best of humor. Bonnie Thornton, the clever little topical vocalist, was warmly welcomed. She sang two new songs, "Tottie's Visit to New York," and "Five Fingers and a Thumb," which were successful. "If I Like It When I See It Why I'll Take It," and "My Coney Island Girl," were her other songs. Norma Willis and Monte Collins presented their sketch, "Galatea Up To Date," which furnished considerable amusement. Sherman and Morrissey did some knock-about work and burlesque trapeze "stunts," which were good. James Thornton received an ovation on his appearance. He gave the same monologue which he has used at the roof gardens, and sang the same songs, but as both are original and amusing, he succeeded in bringing many hearty laughs. Mr. Thornton's venture is likely to prove prosperous. His company gives a good performance, suitable for any audience, and with Sam Dessauer's able assistance, he will no doubt come out a winner at the end of the season.

THE BROOKLYN HOUSES.

Holmes' Star.

James Thornton's Elite Vaudeville company is the attraction this week, strengthened by several acts specially engaged by Manager Holmes. James and Bonnie Thornton, Gilmore and Leonard, Dolan and Lenhart, Sherman and Morrissey, and a number of others are in the bill.

Hyde and Behman's.

Hyde's Comedians are entertaining here this week. They include Les Freres Crescendos, musical clowns; Murphy and Karsale, the Rays, the Sissons, Polite Holmes, Lizzie and Vinie Daly, the Wilmot Duo, Lester and McAvoy, Fannie Mora, and John Wild.

Gaiety.

Straight variety takes a back seat this week, and the Black Crook takes its place. There are enough specialty turns in the spectacle to run a regular variety show, however, so the regular patrons will not feel lonesome.

THE INTERNATIONAL CHANTEUSE.



CLARA WIELAND.

A MIRROR man dropped into Koster and Bial's one day last week, and just as luck would have it, met Clara Wieland, who is one of the star attractions at this music hall.

Manager C. B. Cline introduced the reporter to the pretty singer and her father, W. H. Wieland, and the party seated themselves in the cosy reception room adjoining Mr. Cline's office.

"Er—how do you like the country?" asked the MIRROR man, who felt that the interview would not be complete without this question.

"Very much indeed," replied Miss Wieland, with a laugh; "that is, all I've seen of it. I have been here only a few days you know, and I've done nothing but nurse this horrid cold, which I caught on the steamer coming over. I couldn't sing on Monday evening, you know, and I never was so disappointed in my life. To think of not being able to appear before that splendid audience, who seemed to have such a hearty welcome for all the foreign artists on the bill! I simply couldn't stand it, and I just had to cry to relieve my feelings."

"I understand you made your success in a remarkably short time."

"Yes; but I had been preparing for my debut for a number of years, taking lessons in singing, dancing and pantomime, so that I was fully equipped when I made my first appearance."

"Where did you make your debut?"

"At the Standard, in London. My father arranged a trial performance, to which several managers came, and the result was that I was engaged next day for the Empire, where I spent sixty-eight very pleasant weeks."

"I have also appeared at the Royal, Tivoli, Oxford, Cambridge, and the Metropolitan, closing at the Empire just before we sailed for New York. There is a letter I have just received from Charles Morton, manager of the Empire, in which he wishes me every kind of success in America. He is the dearest old man in the world, and has given me many valuable hints and suggestions which have been of great value to me."

"You sing in several languages, do you not?"

"Yes, that is, I can. I usually sing in English, and I have one song which brings in a chorus which is sung in French, Italian and Arabic, all of which languages I speak fluently."

"Which is your favorite song?"

"The Militaire, I think is my best song. It was written by George Capel, the first verse and chorus run like this:

"What is this fluttering here—
What is this tender smart—
Oh! Tommy Atkins, dear,
I think you've chipped my heart.
To me it matters not
What uniform they wear,
For I love all the lot—
Yes—all of the Militaire."

(Chorus.)
Oh, how I love the Militaire,
Oh, yes, I do!
For with the so diers none compare—
Girls, what say you?
Though they may tell me to beware,
For soldiers ne'er are true,
My answer is 'Pooh, Pooh!'
For, like them, I flirt too."

Miss Wieland hummed over the words in a low, sweet voice, and with an archness which was irresistible, while her father smiled in proud approval.

Miss Wieland is a plump, pretty girl, with golden hair, bright blue eyes and a fetching smile, which displays to advantage her teeth, which are remarkably pretty.

She will undoubtedly prove popular with New Yorkers, but her stay is limited to ten weeks, and it is probable that there will be large aching voids in the hearts of the Johnnies when she goes back home to merry England.

WHY HE GOT MAD.

One of the most prominent Republican politicians in Brooklyn, who was a vaudeville artist in his younger days, got into an argument with a brother politician in front of the City Hall in that usually peaceful suburb the other day.

Words ran high, but fists were not in evidence until one of the arguers reminded the other that he was nothing but a song and dance man anyway. This reference to a youthful indiscretion angered the ex-vaudeville man so much that he attempted to punch his opponent's head, but through the intervention of friends the combatants were separated.

BLACK AMERICA AGAIN.

Nate Salisbury's troupe of three hundred black men and women began an engagement at Madison Square Garden last evening. Some of the members have fallen by the wayside since the organization appeared at Ambrose Park early in the Summer, but there are still enough of them left to make quite a noise. The singing is very inspiring, and the back, wing and soft-shoe dancing was warmly applauded.

Ted Marks, who will be Oscar Hammerstein's right hand man in the management of Olympia, will sail for New York on Sept. 21.

"THE ROLLING-MILL MAN."

Every comedian on the variety stage has a following of his own. That is, he is sure of a warm welcome from some of the people in every theatre he visits, even if the others think he is, in the expressive language of the gallery goer, "on the cheese."

This rule does not hold good in the case of J. W. Kelly. He is a universal favorite, and the whole audience joins enthusiastically in the applause when he appears.

Through the kindness of Mr. E. D. Price, business manager of Proctor's Pleasure Palace, a MIRROR man was permitted to interview Mr. Kelly in his dressing-room one day last week.

"The rolling-mill man" had just finished his performance, and although it was a very warm day he greeted the reporter in a cordial manner. After a few remarks about the weather, the MIRROR man stated the object of his mission, and ventured to ask the comedian when and where he first saw the light.

"I was born in September, 1857, at Philadelphia; my parents, of course, being Irish. When I was old enough to go to work I was apprenticed to a tinsmith, and learned the tinker's trade."

"Then I roamed all over the country for four years, working in rolling-mills in different cities. I had a habit of entertaining my fellow-workmen with what they thought were funny remarks, and I was often advised to let the general public enjoy the fun, too."

"I took the advice, and seventeen years ago made my first appearance in Chicago in a Dutch song-and-dance sketch with Lew Hawkins, who is now doing black-face work. He was the only partner I ever had."

"When did you make your first appearance in New York?"

"In 1880 at Miner's Bowery Theatre, and it is a singular fact, that at that time I told some of the same jokes I am telling to-day, and they were hissed. I made up my mind that New York was not quite ready for me, so I went back to the West. When Tony Pastor saw me in Chicago and engaged me for his New York house, I told him I would stay in New York for a whole year. He was a little doubtful, and engaged me for one week, with the privilege of remaining, if I was successful. The public which had hissed me in 1880, received me with open arms in 1892, and I remained at Pastor's for many months. I also traveled with him on the road. I have appeared in all parts of the country, and have traveled as far as the Banff Hot Springs, 1,800 miles North of Victoria."

"Have you any idea of going to England to appear in the music halls?"

"No, America is quite good enough for me. I may cross the ocean some time, but it will be for pleasure. I am very anxious to see the native places of my father and mother, of which I have heard them speak so often."

"What songs have you written, which have become popular?"



J. W. KELLY.

"The Land League Band," "The Bowery Grenadiers," "She Might Have Licked McCarty," "Slide, Kelly Slide," "Come Down Mrs. Flynn," "Throw Him Down McClo-key," and "The Songs My Mammy Sang for Me." I have written a lot of others, which have the names of other people on them as authors, but I will not bother mentioning them."

"How long have you been doing your present style of work?"

"About seven years. It struck me that there were too many of the thick voiced, face-in-a-scup Irishmen on the stage, and that a genteel variety Celt would be a refreshing novelty."

Among other things Mr. Kelly told the MIRROR man was that at one time he owned seven saloons and two theatres in Chicago, which he lost in the shuffle of life's pack of cards, but that he was building up his fortune with the large salary he has been receiving for several years past. He is happily married, and has two bright youngsters, of whom he is extremely proud.

VAUDEVILLE JOTTINGS.

Mazy King, the dancer, is making a hit with Billy Barry in The Rising Generation.

Violet Dale has returned from her vacation, and is busy rehearsing her specialties.

Jessie Olivier, who was formerly a great favorite in comic opera, has gone into vaudeville. She was specially featured during her engagement at the Standard, St. Louis, last week.

Nicholson and Malloy's latest song, entitled "I Loved a Bonnie Lassie Long Ago," which is dedicated to Joseph Haworth, is destined to prove a great success. Quite a number of noted singers are adding it to their repertoire. As the title would suggest, the words, by Richard B. Malloy, are in a pathetic love strain, and the music, by Arthur F. Nicholson, is very catchy, and will soon be whistled on the streets.

Harry M. Smith is doing the press work for Drew and Campbell, of the Star Theatre, Cleveland. The season at this theatre opened on Sept. 9, with Sam T. Jack's Creoles. The house has been entirely renovated, and everything is as bright as a new pin.

Venita, the dancer, has been very successful all through the West. She was at Harrison Park, Terre Haute, Indiana, a short time ago, and last week was at the Standard, St. Louis.

Rev. Mr. Hickman, of Terre Haute, Ind., preached a sermon a few days ago, in which he protested against shows of all kinds, and skirt dancing in particular. If he had seen some of the attempts at skirt dancing we have had on

the roof-gardens during the past Summer we wouldn't blame him for protesting. Perhaps some of the attempts have invaded Terre Haute, which would account for the reverend gentleman's remarks.

Nelse Hadley and Mae Hart, novelty musical artists, have been making a hit through the West. They received great praise from the press, especially in Los Angeles and Denver. They are at the Bijou, Omaha, this week.

Mlle. Rialta, the fire dancer, is rehearsing a new aerial fire dance, the mechanical effects of which will be very startling.

Leopold Fregoli, a Spaniard, who performs a whole musical comedy by himself, has been engaged by Ted Marks for Hammerstein's Olympia.

Jennie Grovini will shortly introduce a new acrobatic dance, which will be somewhat different from anything heretofore attempted in the same line. She is a pupil of C. M. Alivini, who has had great success in this line of work.

Dohene, the acrobatic child dancer, has engagements at Salter's, Bayonne, N. J., and the Bon Ton, Jersey City.

Russell B. Harrison, son of the ex-President, is running a Summer garden in Terre Haute. He calls the place Harrison Park.

They have adopted a new plan at Proctor's for notifying the audience of the identity of the performers. Instead of having their names displayed on each side of the proscenium, a number corresponding to one in the programme is put up, and in order to find out who is on the stage it is necessary to consult the programme.

This plan is beneficial, both to the manager, who saves his sign painter's bills, and to the advertisers, whose announcements are seen by people who would never think of consulting the programme under the old system.

Boney, the clown of the George Lockhart elephant troupe, now playing at Proctor's Pleasure Palace, fell from her tricycle one evening last week, but sustained no injury.

A copy of "Have You a Wheel?" a new song by O. A. Hoffman, has been received. It is published by the Hoffman Publishing Company of Milwaukee, and ought to prove popular, as the words are good, and the air bright and catchy.

Malcolm Mac Gregor, formerly of Bellstedt's Band, Cincinnati, has joined Gorton's Minstrel Band as euphonium soloist. Joseph Gorton, Jr., who formerly held the position, has gone to Alfred, N. Y., to direct a military band and orchestra.

Eugene Sandow, the strong man, accompanied by his wife, arrived on the *Elvira* on Saturday.

The *Mirror* acknowledges the receipt of an invitation to attend the opening of the Olympic Theatre, St. Paul, which occurred on Sept. 9.

The famous Willy Family, a troupe of ten Venetian singers, dancers and comedians, imported by B. F. Keith, will sail from Havre on Sept. 25, and will open at the Union Square early in October.

Zelma Rawlston, who is coming rapidly to the front as a character singer, is in the bill at Keith's this week. Her singing is of a high standard, and her change from skirts to a male costume is done in a remarkably short time.

Peter Leonard, twenty-eight years of age, of 149 East Nineteenth Street, this city, an Irish comedian, was arrested on Third Avenue last Friday night. He imagined he was Roosevelt, and was haranguing a crowd on the enforcement of the Sunday laws. He was taken to the station, and later on to Bellevue Hospital. It was said he had been on a spree for several days. This man must not be confounded with John F. Leonard, of Gilmore and Leonard, of James Hutton's company. He has been annoyed very much by reports that he and the man who was arrested are one and the same.

H. L. Webb writes from Boston to correct an error in last week's *Mirror*. He says it was he and not W. D. Webb, who appeared with the Nicholson Comedy company. Mr. Webb adds that he is using the parody on "O Promise Me," which appeared in *Tux Mirror* a few weeks ago, with great success.

Moreland, Thompson and Bush are meeting with great success on Walter's Orpheum Circuit, which includes the cities of San Francisco, Los Angeles and Denver.

One of the elephants belonging to Sam Lockhart's troupe took a notion one day last week to eat some of the stage grass used in the living pictures at Koster and Bial's. One mouthful of the stuff satisfied him that his eye had deceived him, and he started out to demolish everything on the stage. Mr. Lockhart soon succeeded in subduing him, and then another of the beasts took a notion to kick up a little fuss. He succeeded in putting his hind legs through the stage, but managed to climb out with no damage except a few scratches. The stage has been strengthened to prevent a repetition of the accident, and the stage grass is kept carefully locked in the property room.

John W. Isham has sold the scenery, costumes and properties of his Octoroons to Harley R. Doble of New York city, for \$500.00.

FOREIGN NOTES.

Fred. Mills, the ventriloquist, has accepted an engagement to play principal old woman in one of the Christmas pantomimes.

Harry Clifford, who has travelled through Yorkshire and other countries of England with his variety show for over thirty years, died recently at Carnforth after a long illness.

Three thousand copies of "She Wanted Something to Play With" were sold in England within two weeks after its publication.

Harley and Wilton, the well-known team of horizontal bar performers, who have been associated for years, have dissolved partnership.

Mr. Lovell, who bought the South London Music Hall at auction a short time ago, was unable to pay the required deposit. The hall will probably be disposed of at private sale, to a well-known manager.

Vesta Victoria will make a very short stay in America this time; she must return for the rehearsals of *Alli Baba*, which will be produced at the Palace, Manchester, at Christmas.

Harry Ricardo, of the Tivoli, Sydney, and Opera House, Melbourne, left Australia on Aug. 5. He is on his way to London, and will tarry in New York for a few days to see the sights and possibly to engage some attractions for his house.

The baseball game gotten up by R. G. Knowles in London a short time ago was quite successful. Knowles wore white music-hall artists' and wore stage costumes on the field. The receipts were turned over to the Music-Hall Benevolent Fund.

The success of the wrestling matches at the London halls tempted one manager to try fencing bouts by skillful swordsmen as an attraction, but the result was not satisfactory, as the performance was not enjoyed by the patrons of the hall, who seem to prefer the rough-and-tumble to the refined in their athletic sports.

Vesta Tilley attended a performance at a music hall in Birmingham recently. She was hidden in a box, but one of the performers, who does a yodelling specialty, spied her, and instead of singing "Yodelly all-day-dee" he warbled "Tilley-ill-dill-dee-dee," or something like that, which drew the attention of the audience to Miss Vesta, and caused them to break into cheers for the clever little singer.

Claude Lohm will begin a starring tour through the

English provinces shortly, under the management of Ben Nathan, of Nathan and Somers.

Basie Bellwood acted as referee at the Hoxton Costermongers' Sports, held in London a short time ago.

The profits of the Canterbury and Paragon Music Halls in London for the past six months were £7,500 7s. 1d. This will admit of the payment of a dividend of 2½ per cent, which with other dividends already paid makes a total of 7½ per cent for the year.

C. Mercier has purchased the Folly Theatre of Varieties, Manchester, which is built on ground which has a lease of 999 years to run. He will tear down the old house and build an entirely new one at a cost of £15,000. The theatre will be run by a stock company.

The Zergas had the pleasure of appearing before the Queen, by her command, twice in the same week. Mrs. Guelph is getting very giddy in her old age.

R. G. Knowles pitched in the baseball game which he organized for the benefit of the Music Hall Benevolent Fund, and won the game for his side by his superior twirling.

Will Herbert, comedian and song-writer, became suddenly paralyzed while performing in Liverpool, lately. He is the author of "What Cheer, Rin!" and other songs.

Marie Lloyd is singing a new song called "A Very Near Thing"; some of the verses are said to be quite "saucy."

Nellie Wilson has a song, the refrain of which is "We're a jolly lot of fella, with our sticks and umbrellas."

Met, the "sporting juggler," uses articles employed in various games, to demonstrate his dexterity.

Johnny Dwyer is amusing the Londoners with a song called "Ver Wouldn't 'Ave Thought 'Twas in 'Im Ter Hear 'Im Talk."

Interest in the wrestling matches at the London halls is decreasing, and it is not likely that they will remain a feature of the bill much longer.

It is said that the proprietors of the Sadler's Wells each reap a profit of £1,200 a year on their investment.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Tony Pastor and his new road co. appeared 9-14. The business was profitable. The genial Tony himself also appeared. This co. is appearing at the Alhambra this week.

At Hopkins' South Side Theatre a programme was presented that brought forth the usual large attendance—in fact, Hopkins' Theatre has a regular patronage that almost fills the house at every performance. Marie Dwyer, who shared the honors with Edwin Fox in Little Robinson Crusoe at the Schiller recently, was received with a hearty outburst of applause that welcomed her to the vaudeville stage. Lillie Laurel in her Vesta Tilley imitations, and Bartlett and May, Mlle. Rialta, Three Rackets, McCoy Sisters, Crawford Brothers, Ida Howell, Harry Hastings, Marco and Mustapha, formed a combination together with the stock co. that was very interesting. Storm Beaten was the play.

At Hopkins' West-Side house the attendance was large and the entertainment excellent. Mario and Dunham surprised all who were fortunate enough to witness their marvellous horizontal bar act, and the rest of the bill was in keeping with the previous careful selections, including the DeForrests, De Bernell, Geburte Sisters, Golden, Chaffin and Goss; Bertha Wagner, Jacobi Kruger, Julia Kellie, and the stock co. under Harry Jackson's direction in Byron's play, *The Plunger*.

The Masonic Temple Roof-Garden was "on top" as usual with an array of artists that pleased the large and fashionable audience.

Sam T. Jack's Opera House was comfortably filled the past week, although the attraction was the same as the week previous. Sam T. Jack's Extravaganza co. appeared in the burlesque, *The Bull Fighter*.

The Lyceum Theatre and Music Hall is now a sure winner and Thomas L. Grenier is to be congratulated on the success his pretty theatre has made. Troja made a decided hit.

Frank Hall's Casino had a very good week of it and Cora Beckwith certainly proved to be a splendid drawing card.

The Olympic Theatre is becoming quite an ideal amusement resort, and with a strong bill business continues good.

Business has been only fair at the Tennis the past week and Manager Tennis seems to have a rather uphill time of it. Francis Leon who has not been seen in Chicago for some time and a number of others rendered a very good bill. The stock co. has been done away with and Mr. Tennis is endeavoring to run the house as a straight vaudeville theatre.

The Orpheum presented Frank Cushman, James H. Cullen, Edw. O'Brien, Williams and Belmont. Connor Brothers, Dulcinea, Elsie Jones and others.

Achille Philon in his spiral tower performance was the attraction at Electric Park.

Manager Nick Norton, of the Park Theatre, evidently recognized the wishes of his patrons, and a good variety performance was given.

The Crawford Brothers are about to organize a minstrel co. on rather a large scale.

Alfred Alberts is doing the press work for both of Colonel Hopkins' theatres.

Manager H. B. Thearle attended the opening of Pain's Japan and China last week at Davenport, and reports all of the specialties as making hits.

The Royal Hawaiian Band are still at Sunnyside Park.

Kitty Marcellus has recovered from a long illness, and her reappearance may be looked for at an early date.

The Royal English Winter Circus will be enlarged this season. There will be lady clowns and many other circus features. Frank Hall will be the manager, and Mase Edwards the general representative.

HARRY EARL.

CLEVELAND, O.—We now have a music hall with the high sounding name, Trocadero. It is in the old Academy of Music, and will be under the management of Joe Engel and Emil Stoenel, two well known vaudeville managers. The opening which took place to-night was a grand success.

Manager James Cannon of the Park Pavilion, is making arrangements to manage a first-class vaudeville house in the city this Winter.

At the Park Pavilion the past week the attendance has been good. Alma Booth, the contortionist, gave a good turn. The Gaiety Sisters, with their songs and dances, delighted the audiences. La. Drew, Jennie Robey, the serio comic; and Tom and Gertrude Grimes in sketches, were pleasing. This week Dan McCarthy and Myrtle Reina in their songs and dances, Harry Pink, the equilibrist; the two Barrys, John and Mollie; and the McCales, with Dempsey, the character Irish humorists, will be the attractions.

WILLIAM CRASLOW.

BOSTON, MASS.—Alcide Capitaine, Severus Schaffer, A. O. Duncan, the great ballet, and Walton and Mayson are the leading features in the variety bill at Keith's this week.

Press Eldridge, Lew Bloom, the Sisters De Van, Rice and Elmer, Add. Ryman, and Alonso Hatch head the programme at the Grand Opera House this week.

The Adah Richmond Burlesque co. has finished its season at the Howard Athenaeum. This week the City Sports and a house olio will attract everybody.

Lady Audley's Secret, as given by Maud Miller at the Grand Museum this week, is supplemented by a big variety bill.

Reduced prices are in order at the Lyceum, where the May Richmond Burlesque co. did excellently to-day.

Two new burlesques are on at the Palace, and low prices seem to be the thing here as well.

This is the last week of La. Loo at Austin and Stone's. A party of Boston physicians examined him last week and were greatly mystified.

JAMES HARRIS.

WASHINGTON, D. C.—Al. Reeves' Big Show held the boards of the Lyceum Theatre 9-14 to excellent business. The Judges, Agnes Charcot, Unthan, the Three Gaiety Girls, the Hitts, Mae Rhea, Wills and Barron, C. W. Williams, Al Reeves.

The specialty people this season with Springer and Welby's Black Crook co. at Allen's Grand Opera House last week were George D. Melville, Mahr Sisters, Mamie Conway, Mardo, Ed. F. Cogley, and Reno and Reno.

JOHN T. WARREN.

PHILADELPHIA, PA.—Phenomenal business continues at Keith's Bijou Theatre, the strong cards being Lew Dockstader, Granigan and May, McCollin and Hall, Manhattan Four, John W. World, Goldie, St. Clair and Goldie, Felix and Cain, Frye and Allen, Gertrude Reynolds, the Fremonts, Mat. Farnam, W. E. Whittle, Casfield and Carlton, McBride and Goodrich, Mowatt and Mowatt.

The Elcomet returns to the Bijou Sept. 30.

Russell Brothers' Comedians are attracting good patronage to Gilmore's Auditorium, George H. Wood, McAvoy and May, Falke and Semon, the Morellos,

VAUDEVILLE.

MISS BILLIE BARLOW

Proctor's New Theatre, New York.

All Business Communications to E. M. STUART, Aberdeen Hotel, 21st Street and Broadway, New York. Permanent address: 31 Acre Lane, London, S. W., London.

Zelma Rawlston

CHANGE ARTISTE.

Keith's Union Square Theatre, Week Sept. 16.

Address 215 West 12th Street, New York.

and Anna C. Russell, the special features. Weber and Field's The Vaudeville Club comes Sept. 22.

Ber ie Crawford as Zozo, the Magic Queen, with entirely new scenery by Henry E. Hoyt, and a company of forty people, spent last week at the Lyceum Theatre; fair business.

CINCINNATI, O.—For week Sept. 15-21 People's has Mico's City Club. Among the performers are Tom Nolan, Harry Bryant and Carry Fulton, Fred Bulla, the Millburn Sisters, Semon, Fannie Everett, and Paula and Dika. There are two burlesques and some living pictures.

The Freeman has the following vaudeville artists in its bill: Adelia Marden, Hanley and Jarvis, the Benton Sisters, and Juno.

PITTSBURGH, PA.—Harry Davis' Eden Musee opened afternoon 16. It has been redecorated and improved. Fanchette, Ellinore Sisters, Dave Fox, Mattie Angelina, John F. Clark, William Irwin, Alice Sablow, Max Benard, Mora Belmonte, and Madame Irwin are in the bill.

World's Museum Theatre, Allegheny, opens season 23 with a burlesque co., headed by Alda Ferrault, Lillian Curtis, and John Grieve.

DETROIT, MICH.—Manager Webster, of the Capitol Square, is absent in Chicago this week, seeking new talent for his theatre, so its patrons may expect the continuous and diversified bill of attractions offered at this theatre to be kept up indefinitely. This week (8-14) Michael Strogoff is the play. It is staged well and the stock co. handle it very satisfactorily. Heading the list of specialists in Wildwood, the Russian animal imitator, William Seltzer, who is a Detroit and a fine baritone singer, is heard to good effect in a number of songs. Nellie Maguire, Tom Mack, Albini, and Hanley, Logan and Hanley, are all doing good work in their respective characters.

Celia Alberg, who is leading lady of the stock co. at the Capitol Square Theatre, is attracting considerable attention by her conscientious and meritorious acting in whatever character she assumes.

At Wonderland last week there were several stars in the vaudeville line, including Violette, a danseuse, Panny Reynolds, Robert Daily and Sadie Hilton, Long and Sharpe in a comedy sketch "The Interview," and Clay Ferguson, supplemented with the usual complement of wonders and curios.

Detroit people are interested to hear—and possibly others may be equally so—that their former townsman Bruce Whitney, has been appointed dramatic editor of the *Milwaukee Sentinel*. His play, *The Hidden Hand*, has been leased to Ada Gray for this season and is to be brought out in the East.

JERSEY CITY, N. J.—The Bon Ton Theatre programme 9-14 presented Mason and Henley, punsters and dancers; Sparrow, the clown juggler; Nelson and Milledge, a sketch; Gertrude Gilson, serio-comic; the Brothers La Moine, acrobats; Will Carleton, balladist; Morrissey and Proctor, dancers; Lottie Raymond, song and dance; Gertrude and Burnett, sketch; Charles Robinson, song and dance; Hogan and Spencer, song and dance; Vic Ruthen, changes; Dailey Brothers, Irish comedians; and James and Ida Gilday, Business fair.

Safer's Willow Haven Casino has a novelty 9-14 in the living pictures. Business has been good, and the programme is a remarkably long and clever one. Opening 9 were Salfiel, shooter; Mlle. Irene, contortionist; Magee Brothers, Irish comedians; Emma Brennan, vocalist; Carroll and Perkins, changes; William Corcoran, singer. The living pictures are presented with care, and in a fine manner.

Ed. Walton and John Mayon have cancelled with the Coming Woman co., and have booked four weeks in vaudeville houses. Then they go to Europe.

Katharine Giles, the lawn tennis specialist, is a Jersey City girl.

William Medholdt, the scenic artist, formerly of the Bon Ton Theatre, has occupied a similar position at Aumont's Gaiety Theatre, New York.

George Cragg and his little Philharmonic orchestra at the Bon Ton Theatre, are one of the strong attractions at that house.

George Clarke, advertising agent of the Bon Ton Theatre, rides a bike when he is putting out his paper.

WALTER C. SMITH.

BUTTE, MONT.—THE CASINO: Week of 9-14: Sadie Fairfield, Lillie Hamilton, Charles F. Barker, Addie Sisters, William Sisters, Milla and Sam, Lillie Blaines, Frank Rice, Bailey Sisters, Charles E. Hand, Saville and Young, Carrie La Rose, Marie Doyle, Pym Sisters, and Milla Saville. Business immense.

PROVIDENCE, R. I.—The London Gaiety Girls opened to S. R. O. at the Westminster Theatre 9, and drew large audiences all the week. Omene, the Turkish dancer, who has been seen here several times, was the leading feature, and of course she received a hearty welcome. The programme was full of fun and opened with a musical sketch, entitled *The Century Club*, which introduced the greater part of the co. Vergie Seymour sang pleasingly, Keating and Flynn, negro knockabout comedians, were seen to good advantage; the Misses Seymour, Harding and Ginchard appeared as the dancing dolls; Devere and LeClaire presented a comedy sketch which included singing and dancing; Dot Lathrop sang several catchy songs; Terry and Maggie Ferguson kept the audience in an uproar with their new Irish sketches, and the Chappelle Sisters gave an exhibition of dancing that has not been equaled here in a long time. The whole concluded with a burlesque, entitled *The Tramp Astronomer*, in which the comedy roles were taken by Flynn and Ferguson, and the leading roles by Misses Lathrop, Ferguson, Ray, Seymour, Allen, Harding, and Le Claire. Gus Hill's Novelties 16-21.

TRIDENT, N. J.—MUSEUM (P. Hanson, manager): Notwithstanding the warm weather the attendance has continued good throughout the week. Lenard and Silvan, McCabe and Emmett, Cal Stewart, The Two Diamonds, Henry Frey, Besicunas, Queen and Gray, John Brock, D. W. Lewis, Harry Allen 16-21.

TOLEDO, O.—ROBINSON'S CASINO: Brothers Verilo, aerial artists; MacQuatters and O'Connell, grotesque dancers; Nona, Farber, slack wire; Dean and Jose, Rodney and Jack, sketch team; Carrie Herro, serio-comic; Charles T. Ousville, equilibrist, formed the bill for the week closing 14. The large building is crowded at every performance.

NAGARA FALLS, N. Y.—MUSIC HALL (Tierney and Mahoney, managers): Bessie Gordon, Clara Chapelle, Sadie Wesley, Ethel May, Dot Davenport, May Grey and Etta Filmore week of 9-14.

BUFFALO, N. Y.—Percy Fullerton, the Buffalo coroner, is at the New Court Theatre 9-14. Coogan, Rand and Tule, the California Trio, are making a big hit. Little LeVyne introduces the Trilby dance. The Levines, musical team, are thoroughly up to date.

At Shea's everything is subservient to Florrie West. She is fresh from London with new up-to-date songs and costumes, and is compelled to do a long turn every night.

FREMONT, O.—ARMORY HALL: Bowman and Kridler Hart opened with their vaudeville co. on the evening of 9 to fair business. The co. includes Gibson and Melburn, sketch team; Ed. Aaron, German comedian; The Lyons, Belle and Harry, song and dance artists; Bowman and Kridler Hart, knockabout team.

PATERSON, N. J.—BIJOU THEATRE (Ben. Levitt, manager): May Fisher's English Blondes in a clever performance to good houses week of 27. The St. Belmont, aerial artists, duplicated former successes. The American Gaiety Girls Burlesque co. opened for a week's stay 9 to a good house. Business continued fair throughout the week, and the co. pleased all. Wiley and Fields, Cooper and Stewart, Lottie Londale, Charles Lorraine and Helen Sisters take an active part and make hits. The Night Owls Burlesque co. follow 16-21.

ROCHESTER, N. Y.—WOODHURST THEATRE: (T. G. Scott, manager.) Business continued first-class week 9, 14. Pat Keilly in his songs was excellent.

VAUDEVILLE.

MISS BILLIE BARLOW

Proctor's New Theatre, New York.

All Business Communications to E. M. STUART, Aberdeen Hotel, 21st Street and Broadway, New York. Permanent address: 31 Acre Lane, London, S. W., London.

Zelma Rawlston

CHANGE ARTISTE.

Keith's Union Square Theatre, Week Sept. 16.

Address 215 West 12th Street, New York.

AT LIBERTY.

BENNETTO

Extraordinary Clever Contortionist.

Address No. 12 Union Square, care of Richards' Studio.

HISTORY OF MAGIC AND MAGICIANS

And new catalogue of

TRICKS AND ILLUSIONS

The largest and most original work of its kind ever issued: 81 pages. Free for pink stamp and programme. CHAS. L. BURLINGAME & CO., Box 681, Chicago, Ill. Watch this space weekly; it is reserved for us.

David Abrahams

Pantomimist and Animal Impersonator. The Cat in Cinderella and Aladdin. Is open to receive offers from reputable managers. Address this office.

Spaulding Brothers' acrobatic act, and Max Pettigale and his dog did exceedingly well. The Grothe Brothers, exhibition of strength, were wonderful. Continuous vaudeville 16-21.

TORONTO, ONT.—CRYSTAL THEATRE (S. S. Young, manager): An excellent card is presented this week. In the Lecture Hall are Millie Oneda, Master Carter, The Smiths and J. D. King, and in the Theatre a fine performance is given, including The Nawns, Ladell and Alverez, Swan and Rambard, Joe Waldron, and Stewart and Hodge.—The Industrial Exhibition is drawing immense crowds. The performance in the ring is certainly the best witnessed at any of the previous fairs.

OMAHA, NEB.—The Bijou Theatre has been playing to good business, and offers this week Gorman and Fields, Irish sketch artists; The Two Dees, songs and dances; Hart and Walling, sketch artists; The Montallens, warblers and sword fencers.

J. R.

GRAND RAPIDS, MICH.—SMITH'S (W. B. Smith, manager): Manager Smith has introduced the continuous performance idea for Fair week, and is doing a good business with the French Folly co., assisted by Merrill and Earle, Millie Mabelle, Four Troubadours, the Hewitts, Wells and Munro, the Cummings, Edith Edmore, the Merrills, and May Kane.

STEEBENVILLE, O.—LONDON THEATRE (Frank J. Watson, proprietor and manager): Florence Gilbert and Kathleen Potter, duettists; Pete Purcell and Dolph Collins in comedy sketch, with whistling solo; Joe Bryon and May Blanche, sketch team; Joe Kelly and Allie Woods, black-face sketch. Performance good; attendance good.

FALL RIVER, MASS.—GAIETY AND BIJOU (Albert Eddy, manager): These people are appearing 9-14: Sheridan and Mack, the Cushings Helen St. Clair, Ada Lacette, the Le Roys, Tom Killeen, Howard, and St. Clair.

LOS ANGELES, CAL.—ORPHEUM (Joseph Petrich, manager): A programme of unusual excellence caused business to boom, and the S. R. O. sign was needed during the week. New people: William F. Rochester and Edward Adams.

NEWARK, N. J.—WALDMAN'S OPERA HOUSE (Fred. Waldman, manager): Flynn and Sheridan's Big Double Show composed of part whites and blacks, has been giving entire satisfaction as a funmaker 9-14. One of its amusing features is "The Cake Walkers' Dream." Rentz-Santley 6-21; New York Stars 23-26.

NORTH ADAMS, MASS.—The Bijou presented a fine list of artists the past week. Moncrief and Jess, comedy sketch; Brown Brothers, champion dancers; Lizzie Johnson, vocalist and dancer; Dan Resgan, up-to-date comedian; Binney and Chapman, sketch artists; all go to make up a thoroughly enjoyable bill. The new management of this house are sure to make a success, judging from the large audiences.

OBITUARY.

John E. Macdonough, the son of the once well-known tragedian, died in Philadelphia on Sept. 15 of typhoid fever. He leaves a wife and daughter. At the time of his death he was under engagement to Davis and Keogh. For several years he was in the box-office of the Walnut Street Theatre, Philadelphia, and was treasurer for Miner's Newark Theatre at one time. He was well known to the profession.

The mother of Harry Braham died in London on Sept. 5. As Susan Proctors she played for many seasons at Covent Garden Theatre in London with Pine and Harrison's Opera company.

Daniel Farrell, of Bangor, Me., who traveled last season with Held by the Enemy, died at the residence of his uncle, Edward Farrell, in this city, on Sunday, after taking a cholera mixture. An investigation is being made.

Mrs. Laura L. Phillips died on Sunday morning at

MODJESKA'S PLANS.

Count Bosenta and his wife, Madame Modjeska, have returned to the city from Chicago and rehearsals have begun for the Modjeska season at the Garrick. Count Bosenta still shows traces of his recent accident in a slight limp, but otherwise he is as nervously active as ever.

"Madame will play two weeks at the Garrick, beginning Oct. 7," said he yesterday. "She will not produce her new play by Clyde Fitch until later, reserving its performance in this city for another time. She will present several of the leading features of her repertoire.

"We have several new pieces in view, and there is a possibility that a new version of Deborah—or Leah, as it is known in America—will be done. My wife met with pronounced success in this piece in Poland last season."

SIDE TRACKED'S BIG BUSINESS.

Julie Walters has leased Side Tracked to Will O. Edmunds, who has strengthened the play and engaged a strong company for its interpretation. The play was presented at Havlin's Theatre, St. Louis, two weeks ago, the receipts being over \$3,000 on the week, notwithstanding the fact that the thermometer registered ninety degrees in the shade, and the opposition was Tribby, A Black Sheep, and The Dazzler. The St. Louis press was unanimous in praise of the presentation.

AMONG THE DRAMATISTS.

Matt. J. Royal, author of A Social Lion, visited the company of Daniel Sully, who is starring in the play, on Sept. 11 at Hornellsville, and added new material to the comedy, which is said to have been successful.

J. Wesley Rosenquest had contracted to produce at the Fourteenth Street Theatre on Oct. 28 a play by Alice E. Ives and Jerome Eddy, entitled The Village Postmaster. In consequence of Mr. Rosenquest's retirement from that house, the contract has been canceled by mutual consent. The authors have received other offers for the piece, but have decided to produce it themselves.

Dr. Max Schiller, of the Rosenfelds' forces, has secured the American rights of a farce-comedy which was produced in Berlin two years ago with great success. The English title is Playing at Divorce.

Milton Nobles read a new American comedy to W. H. Crane, at Chicago on Sunday.

Edward Phillips is writing a play of social and political life in America.

Russ Whytal's one-act play, Agatha Deane, is to be used as curtain raiser with For Fair Virginia.

Charles M. Skinner, of the Brooklyn Eagle, is the author of Villon, the Vagabond, which was produced anonymously by Otis Skinner, his brother, in Chicago last week.

The play that W. H. Crane is to produce at the Fifth Avenue Theatre in January is by Franklin Fyles. It is a comedy drama.

Clyde Fitch's new play for Modjeska is laid in the reign of George II. The heroine is an actress who passes from the success of beauty and talent and finally is overtaken by death when penury and oblivion have overwhelmed her. The part is described as "a female Beau Brummell."

Thomas Hardy has completed his drama, founded on Tess of the d'Urbervilles. The play will be produced in London this Autumn.

Joseph Hutton will publish shortly a novel dealing with an episode of the French Revolution during the days of the Convention. He has already dramatized it.

Camille Flammarion, the astronomer and novelist, is writing the scenario of a ballet for Loie Fuller.

REFLECTIONS.

William M. Hull, business manager for the Minnie Maddern Fiske tour, arrived in the city yesterday. He will leave this (Tuesday) night for Pittsburgh in advance.

The Springer and Welty Company are overwhelmed with orders for fine lithograph printing, but President Springer says that everything is being turned out on time, and a higher class of work is being produced than ever before.

Jack Lands has resigned as business manager of Old Tennessee, and will take out a company of his own from Detroit.

James Dumont and Daisy Capron, of the John A. Victor company, were married at Kokomo, Ind., before an audience on Sept. 12. They received many presents, among which was a gold watch and chain from Manager Victor, a diamond stud from J. D. Edward, and a necklace from the women of the company.

Minerva Dorr and Frank Norcross in Niobe, under the management of Mr. Cross and Henderson, are scoring success on the road. The Montreal papers praise the entertainment highly.

T. H. Winnett has returned to the city, and states that business with the Girl Up to Date is big and the comedy a great success. Negotiations are pending for a season of six weeks in New York city.

Sidney R. Ellis' romantic drama Bonnie Scotland was produced last week at the Chestnut Street Theatre, Philadelphia, and made a hit. The press praised the play and predicted a bright future for it. The scenery and effects received special praise, while the costumes, all new and specially designed for this production, were the subject of favorable comment.

Mayor William L. Strong allowed his curiosity to get the better of him on Saturday evening, and in company with his son, attended the performance at the Union Square Theatre, where Lew Dockstader was impersonating him. In an interview with a Mirror man last week, he spoke of his wish to see Dockstader, but feared that the wily manager would make advertising capital out of his visit.

LETTER LIST.

This list is made up on Monday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded.

WOMEN.

Adair, Myrtle	Gilman, Ada	Nelson, Lucille
Alliston, Annie	Gerald, Florence	Norton, Nellie
Allyn, Florence	Gilson, Lottie	Neville, Annie
Adair, Elsie	Gilbert, Helen	Neilson, Carrie
Bassett, Mrs. Russell	Gillette, Ida	Norton, Florence
Burdell, Lillie	Gray, Alice	Nelson, Ruth
Roydell, Nellie	Goodall, Cora	Ponisi, Madeline
Rhyder, Helen	Grandin, Mrs. El	Pierce, Alice
Ritter, Mrs. W. W.	Galloway, Louise	Packard, Minnie
Bryton, Georgia	Goff, Mrs. Frank	Pierre, May E.
Bell, Laura J.	Gilbert, Estelle	Pardy, Laurie
Barr, Emeline	Golden, Mrs. Rich	Parker, Anna
Burroughs, Marie	and	Pierpont, Grace
Berry, Eleanor	Gardner, Gustie	Pike, Della
Black, Lena	Hoffman, Sadie	Prentiss, Miss
Bennett, Johnstone	Herring, Ella	A. R.
Blossing, Christine	Hinchett, Julia	Potter, Mabel
Bowers, D. P.	Hinsdale, Mrs. E. F.	Quern, Nellie A.
Belden, Mrs.	Hansen, Mabel	Ratchie, Adele
Libby Nazon	Hallam, Allie	Reisand, Catherine
Bishop, Mrs. P. B.	Hughes, Minnie	Randall, Adelaide
Boothe, Frances	Hamilton, Belle	Ross, Mrs. Chas. J.
Caldwell, Anna	Hendricks, Mrs.	Raymond, Mrs. J.
Church, Lottie	Humphrey, Nina B.	Rhea, Mrs. J. A.
Chamberlin, Jean	Holliday, Mrs.	Saunders, Mrs.
Comstock, Mrs.	Connie	John E.
Constantine	Hull, Caroline	Sherman, Mary L.
Cutting, Mrs.	Hamilton, Ray	Swartz, Clara
Anton, Minnie S.	Heil, Ella	St. Clair, Ada
Chandler, Mrs. C. J.	Helrick, Helene	Strong, Mrs. F. W.
Clark, Lida	Harriman, Mildred	Snyder, Lenore
Cooley, Cora	Irwin, Mrs. Seldon	Sisson, Josie
Cushing, Belle	Jacobs, Fanny E.	Sadler, Mrs. Frank
Cowell, Anna	Jensen, Marie	Sadler, Mrs. Frank
Clason, Kate	Johnson, Rida	Schiff, Blanche
Crawford, Alice	Johnson, Martha L.	St. Felix Sisters
Clayton, Virgie	Johnson, Sallie	Scott, Henrietta
Cook, Pauline	Kenney, Rosa	Sutton, Nellie B.
Carleton, Violet	King, Jessie	Sheyman, Mary T.
Cox, Sidney	Knowlton, Inez	Scott, Georgia
Cummings, Ralph	Kent, Dorothy	Schermhorn, Orletta
E. C.	Kingsdon, Mar-	Singers, Marion
Caine, Mrs. Geo. R.	Kelly, Mrs. Mary	Sothern, Miss A. G.
Collins, Lottie	Lincoln, Dell	Seiss, Anna
Campbell, Fanchon	Lane, Agnes	Seldene, Emily
Davis, Annie E.	Loomis, Nellie G.	Spencer, Alice
Dyas, Ada	Leslie, Beatrice	Shearer, Josephine
Davidson, Dorothea	Lambert, Olga	Timberman, Mary
Delston, Lera	Lewis, Jenny Lind	Tenn, Pauline
D'Elnar, Camille	Lewis, Lucie	Tyler, Odette
Damung, Bertha	Ling, Annetta	Tilly, Vesta
Downing, Mrs. M. L.	Lorraine, Lena	Tiltune, Edith F.
Ditt, Josie	Lowell, Helene	Tennehill, F. A.
Davenport, Mary	Lascelle, Sara	Travers, Belle
Daly, Minnie	Lorrette, Lucie	Trent, May
Dunn, Annie	Lipman, Clara	Uart, Kate
Dowling, H. N.	Linden, Laura	Van Etta, Ida
Dudley, Fannie	Lawson, Mrs. A. R.	Vallen, Marie
Dudley, Dicky	Larner, Lee	Vonadigger, Miss
Dawson, Belle	Markham, Lillian	K.
De Mar, Carrie	Mitchell, Maggie	Vera, Irene
Dairs, Fanny	Morris, Clara	White, Mrs.
Daily, Lottie	Morris, Alice	Willard, Jewal
Edwards, Annie	Martinet, Sadie	Winston, Jennie
Eyring, Helen	Mason, Mrs. John	Willard, Jennie
Edmond, Mrs.	Morgan, Lizzie	Winchell, H. H.
Chas.	McLaughlin, Mamie	Wynne, Josephine
Emmett, Minnie	Marden, Addie L.	Williams, Esther
Ellis, Hattie	Morse, Josephine	Walters, Hattie
Earl, Virginia	Manning, Mrs. D. C.	Wilson, Minnie
Edzell, Verden	Morgan, Lizzie	Wasserman, Bertha
Ellerson, Dell	Morrill, Miss	Waring, Bertha
Elmer, Mrs. Harry	Morris, Ellis	Wilburn, Maggie
Ferguson, Mrs. J. M.	Marr, Alicia	West, Jessie
McLaughlin, Mamie	Natali, Louise	West, Emma L.
Marden, Addie L.		Williams, Sophia
Morse, Josephine		Walker, Della V.
Manning, Mrs. D. C.		Werth, Dottie
		Walker, Ada Pal-

MEN.

Andrews, Wm.	Gilman, C. Garvin	Mechan, Gus
App, Gustave	Gaylor, Frank C.	Mordant, Edwin
Allenstein, Gustave	Gaunt, Percy	Meyer, T. H.
Adrian, J. E.	Gardner, L. M.	Mascotti, Pietro
Adams, Geo. M.	Garrison, J. C.	Mascotti, Pietro
Adams, Jacob K.	Gumpet, Sam W.	Milano, Giacinto
Adams, J. H.	Guntz, H. R.	Milano, Felicia
Appleton, Aaron	Gott, Albert	Morton, Harry
Aaron, Ed.	Gott, Albert	Morse, E. R.
Adams, N. Edward	Hopper, De Wolf	Morse, E. R.
Bazar, Harpyn	Hatch, Wm. Riley	Marion, Ruby E.
Burton, E. R.	Hunting, Russell	McCabe, Jas. F.
Baker, Geo. D.	Hoff, Edwin W.	Manning, Lawrence
Ball, Garrison	Hardy, Marjorie	McCombs, Wm.
Bailey, Harry C.	Hoffman, Frank B.	McFadden, Chas. J.
Billie, Antonio	Hicks, Lovell P.	Netherland, Mr.
Bush, B. A.	Harrison, Robert	Nesmith, Richard
Regiebing, Louis	Hastings, Frank	North, Wilfred
Barbour, Edwin	Hastings, Geo. F.	O'Brien, Brande
Belton, John C.	Hayden, W. R.	O'Brien, Brande
Belton, Delancey	Hayes, J.	O'Brien, Brande
Berry, Matt L.	Howard, Benj. E.	O'Brien, Brande
Brownson, J. Rush	Hall, Howard	O'Brien, Brande
Blum, Paul C.	Hanford, Chas. B.	O'Brien, Brande
Brughe, Geo.	Hoffman, Walter	O'Brien, Brande
Baldwin, Walter S.	Handyside, Charles	O'Brien, Brande
Baker, Pete F.	Haworth, Jos.	O'Brien, Brande
Brennan, Geo. R.	Hinch, C. Frank	O'Brien, Brande
Behne, Herman	Huser, C. N.	O'Brien, Brande
Burns, J. R.	Hartman, Geo.	O'Brien, Brande
Barry, Wm., Jr.	Henry, C. D.	O'Brien, Brande
Beane, Geo. A.	Hale, W. S.	O'Brien, Brande
Chesley, Herbert	Healey, Joe	O'Brien, Brande
Crosby, Walter	Irving, Phil	O'Brien, Brande
Colyer, Eddie	Jackson, Martin	O'Brien, Brande
Cowles, Eugene	Julian, Fred	O'Brien, Brande
Clayton, Harry	Jordan, Julian	O'Brien, Brande
Cawthorn, Herbert	Joslyn, Ben Follett	O'Brien, Brande
Crandall, Harry	Johnson, J. D.	O'Brien, Brande
Cole, Tom	Johnson, J. D.	O'Brien, Brande
Canfield, Sherman	Johnson, J. D.	O'Brien, Brande
Corder, Teohard	Johnson, J. D.	O'Brien, Brande
Cause, Seth M.	Johnson, J. D.	O'Brien, Brande
Callahan, Eugene	Johnson, J. D.	O'Brien, Brande
Coleman, Edward	Johnson, J. D.	O'Brien, Brande
Clarke, Alex.	Johnson, J. D.	O'Brien, Brande
Cullen, J. T.	Johnson, J. D.	O'Brien, Brande
Cheviot, John C.	Johnson, J. D.	O'Brien, Brande
Congha, John	Johnson, J. D.	O'Brien, Brande
Canfield, Chas.	Johnson, J. D.	O'Brien, Brande
Childs, S. Russell	Johnson, J. D.	O'Brien, Brande
Cain, Geo. R.	Johnson, J. D.	O'Brien, Brande
Caulfield, John	Johnson, J. D.	O'Brien, Brande
Charters, Chas.	Johnson, J. D.	O'Brien, Brande
Currier, Frank J.	Johnson, J. D.	O'Brien, Brande
Curt, Ernest	Johnson, J. D.	O'Brien, Brande
Chamberlin, R. C.	Johnson, J. D.	O'Brien, Brande
Carland, Louis	Johnson, J. D.	O'Brien, Brande
Corbyn, Sheridan	Johnson, J. D.	O'Brien, Brande
Clifton, Howard	Johnson, J. D.	O'Brien, Brande
Clifton, Geo. J.	Johnson, J. D.	O'Brien, Brande
Cheviot, Ellen V.	Johnson, J. D.	O'Brien, Brande
Clark, W. A.	Johnson, J. D.	O'Brien, Brande
Coventry, Mr.	Johnson, J. D.	O'Brien, Brande
Cherry, Jim	Johnson, J. D.	O'Brien, Brande
Clark, H. C.	Johnson, J. D.	O'Brien, Brande
Cushing, Hartley	Johnson, J. D.	O'Brien, Brande
Cotton, E. F.	Johnson, J. D.	O'Brien, Brande
Cowles, Chas.	Johnson, J. D.	O'Brien, Brande
Christie, Alfred B.	Johnson, J. D.	O'Brien, Brande
Curtis, Forbes	Johnson, J. D.	O'Brien, Brande
Cort, Jas.	Johnson, J. D.	O'Brien, Brande
Collins, Harry B.	Johnson, J. D.	O'Brien, Brande
Delmore, Ralph	Johnson, J. D.	O'Brien, Brande
Doyle, Wm.	Johnson, J. D.	O'Brien, Brande
Duane, Edward S.	Johnson, J. D.	O'Brien, Brande
Dayton, Thos.	Johnson, J. D.	O'Brien, Brande
Dillon, R. G.	Johnson, J. D.	O'Brien, Brande
Denisgacher, John	Johnson, J. D.	O'Brien, Brande
Durham, Sidney	Johnson, J. D.	O'Brien, Brande
Dox, Charles L.	Johnson, J. D.	O'Brien, Brande
Donellan, John	Johnson, J. D.	O'Brien, Brande
De Wolf, Harrison	Johnson, J. D.	O'Brien, Brande
Del Campo, Signor	Johnson, J. D.	O'Brien, Brande
De Vere, T. M.	Johnson, J. D.	O'Brien, Brande
Dowling, Joe	Johnson, J. D.	O'Brien, Brande
Dunant, Frank	Johnson, J. D.	O'Brien, Brande
De Lasse, Henri	Johnson, J. D.	O'Brien, Brande
Duff, J. C.	Johnson, J. D.	O'Brien, Brande
Danah, Newton	Johnson, J. D.	O'Brien, Brande
Drew, E. M.	Johnson, J. D.	O'Brien, Brande
Doyle, Thos.	Johnson, J. D.	O'Brien, Brande
Dampier, Alfred	Johnson, J. D.	O'Brien, Brande
Davis, A. N.	Johnson, J. D.	O'Brien, Brande
Davis, R. N.	Johnson, J. D.	O'Brien, Brande
Dammeyer, Theo.	Johnson, J. D.	O'Brien, Brande
Dixon, Fred	Johnson, J. D.	O'Brien, Brande

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

Juliette Corden
Whitney Opera Company.
ROB ROY.
189-55-56.
PRIMA DONNA SOPRANO.

Charles J. Richman
Specially engaged for ten weeks.
Leading Business, Columbia Theatre Stock Co., San Francisco, Cal.

Brenton Thorpe
LITTLE BILLEE
Mr. A. M. Palmer's TRILBY CO.
LOW'S EXCHANGE, 940 BROADWAY.

Laura Millard
PRIMA DONNA SOPRANO.
TIVOLI OPERA HOUSE, SAN FRANCISCO, CAL.

CHARLES S. ABBE
AT LIBERTY.
Address 122 West 34th Street, New York City.

IDA MÜLLE
Re-engaged Brownies '95-96.
Address 230 Sun mit Avenue, Mount Vernon, N. Y.

LYON L. ADAMS
Napoleon in Josephine. Charles II. in Nell Gwynne.
LEAD M'LE RHEA CO.
Address En route.

MILTON NOBLES
STANLEY WOOD
GEO. H. BROADHURST
Collaborateurs.

John W. Isham
Manager
ISHAM'S OCTORONS
Oriental America
Greets the World
Weather Very Hot, but the Show Hotter, was the Baltimore Verdict of

Ready for immediate production: Legitimate dramatic comedy. Strong central character for star comedian, middle-aged, robust. A three-act farce, with original music, ten strong characters. A picturesque comic opera; strong roles for soprano, comedian and tenor. A musical comedy, in three acts; American subject. Books and scores for both complete. An atmosphere drama of New England life, for dramatic subterfuge who sings. These plays will act. Can be arranged for only through

MILTON NOBLES,
139 First Place, Brooklyn, N. Y.
CHAS. B. BROOKS
At Liberty.
MANAGER OR TREASURER.
Twelve years' experience. Last two seasons with "The Senator." Address Hotel Rexford, Bulfinch Place, Boston, Mass.

NEIL LITCHFIELD
AT LIBERTY
For responsible Yankee comedy parts and specialties.
Address two weeks, Sioux City, Iowa.

TRUMBULL SISTERS,
Soubrettes and Buck Dancers.
AT LIBERTY.
Centerville, Ind.

STAGE DANCING
MR. C. CONSTANTINE, 62 West 123rd Street, acknowledged by press and public to be the quickest and finest teacher of charming character dances of all kinds. Also from Paris just arrived Helene Constantine with new costumes.

STAGE DANCING
Taught by Henry Walsh, 16 West 57th St.
Teacher of Clarice Agnew. A Contented Woman Co.
LATE WITH EDDIE COLLYER.

Daners, H.	Mr. Henderson's	Van Duser, Wm.
Daily, Robt.	Sinbad the Sailor	Vincent, Chas.
Dowling, Joseph J.	Macmichel, Walter	Van Dusen, Wm.
De Rose, J.	Macmichel, Walter	Van Houten, Rich-
Edwards, W. A.	Murray, Geo. H.	and
Elton, Harry	McDonough, Harry	Whytal, Russ
Emmett, Hugh	McIntyre, R. M.	Williams
Edwards, Harry	Mitchell, Wm.	Romswille
Eagen, Ted	Martin, Thos. S.	Wills, W. J.
Elmore, Geo.	Middleton, Geo. W.	Williams, Clinton
Ellis, Will. C.	Macaulay, John T.	Wilson Albert
Evans, R. G.	McGuckin, Albert	West, William
Fox, Edward	Meach, Geo.	West, Albert H.
Frederick, Wm.	McGuire, Louis	Wilson, John W.
Fuller, Logan	Maroney, Edmund	Woodhull, A. H.
Fox and Ward	Morgan, A. E.	Williams, John E.
Freeman, Maurice	Melville, Frank D.	Walter, Bert
Florence, Neil	Manning, Dan C.	Widner, H. L.
Furber, Bert	Manritus, Wm.	White, Wm.
Fennick, Harry W.	Mackay, Edgar C.	Willard, Chas.
Findlay, John	Miller, Louis	Wall, Jas.
Farrell, Harry	Moore, Alfred W.	Warner, Benj.
Farren, Geo. F.	McLeish, Geo. M.	Wilson, Alfred L.
French, Schirner	Mason, W. J.	Wilson, John W.
and Miner	Martin, Tom	Wild, John
Frankel, Gustave	McCarthy, Geo. M.	Wood, John
Gordon, Osmond	Mason, W. J.	Weston, Frank
Gilfeather, Dan	Martin, Tom	Wilson, Thos. S.
Gilow, W.	Murphy, Jos.	Ward, John T.
Gibbs, Frank E.	Markes, Joe	Wynne, and Mc-
Glenny, Jas.	McKeever, Jos	Farland
Gurville, J. W.	Marston, Lawrence	Willur, Mr.
Goodall, Richard	Mayo, Frank	Will, Edward
Graham, J. M.	Moore, Raymond	Whitson, Wm.
Gray, Jules	Morris, Felix	Whipple, Fred. H.
Gras, Moritz	Muore, W. S.	Zeigfeld, F.
Gronbeck, H. H.	McSuley, John	Yale, Chas. H.
Gilbert, Chas. R.	Metcalfe, Ed.	Young, Chas. L.
Gallagher, Edward	Morris, Ed. A.	Young, Wm.
Gordin, Frank	Murtimer, Edmund	Zimmerman, Chas.

THE THEATRE POSTER FOR 1895-96.

SECOND INSTALLMENT.

DRAMATIC.

ALEXANDER SALVINI CO.—W. M. Wilkison, manager; Alvin Bradley, business manager; George I. Smith, treasurer; Jos. M. Franconer, stage manager; Albert Bruning, J. M. Franconer, F. M. Paget, N. D. Connors, Edmund Day, Walter Vincent, Augustus Balfour, Frank Wise, Edwin Thanvouser, Harry Leigh, William Sanders, Max Mazzanovich, Antonio Masini, John E. Miles, Adelaide Fitz Allen, Lulu Klein, Florence Gerald, Helen Morgan and Amelia Baird. Tour began Worcester, Mass., Sept. 2.

A MODERN MEPHISTO—Richard Hyde, proprietor; J. H. Hyde, manager; J. P. Cuddy, advance agent; M. M. Hyde, business manager; Sheridan Brock, Ernest Morgan, William D. Davis, Earle Stirling, Frank K. Smith, Louis Grisel, Helene Mora, Helen Russell, Emma Felt, Maggie Harold Davidge.

ADA GRAY CO.—Frank W. Lodge, manager; J. J. Lane, business manager; William Frank, treasurer; Sam Sampson, representative; Ada Gray, Charles F. Tingley, James K. Keane, Victor F. Moore, John Swinburne, M. and Mrs. C. W. Mosher, Mr. and Mrs. William Devere, Emma Ballard, Alice Monroe. Tour began Northampton, Mass., Sept. 10.

A FLAG OF TRUCE—Eugene Landsburg, proprietor; Frank Allen, manager; H. L. Gardiner, business manager; J. Irving Southern, stage manager; Charles Thorne, master mechanic; W. McDougal, stage carpenter; Frank Mitchell, master of properties; Horace Mitchell, J. Irving Southern, Jerome Commeymer, Evelyn Evans, Louis B. Hall, Henrietta Lee, Francis Brooks, Emma S. Southern, Mammie Clayton.

BILLY MARBLE CO.—Henri Kling, Billy Marble, J. H. Richmond, John Fairfax, Richard Broughton, Sam Mitchell, Ella Marble, Laura St. James, Flora Kling.

COTTON KING (Eastern)—William A. Brady, proprietor and manager; Sam Thall, business manager; James M. Brophy, Perkins D. Fisher, Oscar Eagle, J. W. McConnell, James F. McDonald, John W. Rose, Carl St. Aubin, Lewis Delcher, Frank Jones, E. H. Bender, Sam Lash, Andrew Hays, Esther Lyon, Lizzie Morgan, Clara Wisdom, Sophie Albert and Helen Douglas. Tour began Nashua, N. H., Sept. 2.

COTTON KING (Western)—William A. Brady, proprietor and manager; Joseph M. Kenny, business manager; Bud Woothorpe, acting manager; E. R. Mason, William Henderson, Ed Knott, E. S. Heron, Sidney Wilmer, Milton Lipman, Claude Brooke, Bert Tuckman, Koscio Knott, Jean Mawson, Rose Beaudet, W. Henderson and C. Tuckman. Tour began Detroit, Mich., Sept. 2.

CHARLES O. WILLARD CO.—J. Harry Gordon, manager; C. O. Willard, J. May Bennett, J. T. Forrester, H. H. Coats, N. J. Liffingwell, Barry Harvey, Aldrick Brythe, W. J. Campbell, Billy Sylvan, Alne E. Lewis, Lillian Biglowe, May Jordan and Little Triss.

DOWN IN DIXIE—Thomas H. Davis and William T. Keogh, proprietors; James D. Burbridge, manager; James K. Oliver, advance agent; Robert Delius, treasurer; Maurice Pike, stage manager; George Washburn, musical director; Thomas Brown, property man; Albert Boss, carpenter; Frank Walcott, Mack Charles, Albert W. Moore, Maurice Pike, Milton G. Barlow, James A. Nunn, Frank McCormick, Albert Boss, Nina Heywood, Henrietta Scott, Clara Knott, Mrs. Milton G. Barlow, Rose Johnson, Minnie Thompson and Pickaninny Band. Tour began Knoxville, Tenn., Aug. 26.

DOWN IN DIXIE—Davis and Keogh, proprietors; James D. Burbridge, manager; George C. Francis, advance agent; Maurice Pike, stage manager; R. D. Moss, musical director; Frank McCormick, property man; Thomas Brown, Maurice Pike, James A. Nunn, Mack Charles, A. W. Moore, Frank McCormick, Milton G. Barlow, Albert W. Ross, Ed. Estes, Jessie Wilson, R. Brown, M. Nelson, John Cutton, R. Cutton, Nelson Jones, Andrew Bolden, Rose, A. Anderson, Fred Sauters, Walter Johnson, Harry Johnson, Robert Grant, Rufus Stewart, Cliff Bradford, Thad. Page, George Brannon, George King, Rufus Peake, Charles Stork, Ed. Williams Oscar Hart, Nina Heywood, Henrietta Scott, Clara Knott, Mrs. Milt. G. Barlow, May Carr.

EDWIN ROSTELL CO.—J. W. Willett, manager; E. J. Masters, stage manager; Edwin Rostell, Richardson Cotton, R. D. Bertram, R. L. Springer, Leslie Mathews, George Garrick, James Hanford, Daniel Hanlon, Ed. Carlisle, Elise de Tournelle, Leonie Lindstedt, Anna Eggleston and Julia Rockwell.

ONLY A FARMER'S DAUGHTER—Josh E. Ogden, manager; Charles Watson, advance agent; Eugene Ellsworth, stage manager; Ren Hake and J. Hall, property men; Eugene Ellsworth, James Fulton, Ren Hake, J. Hall, Charles Watson, Helen North, Nina Croson, M. Fostera, Blanche de Bar Booth, Zola Ellsworth and Little Ethel May. Tour began Newport News, Va., Sept. 2.

OLD GLORY—William A. Brady, proprietor and manager; John M. Cook, business manager; W. McCutcheon, acting manager; Joseph Slaytor, George R. Caine, Charles R. Gilbert, Edwin Bethel, Arthur E. Moulton, Theodore Hudgins, Phil Hunt, George Duke, J. W. Sullivan, Charles Trudall, Tony Dudley, Mildred Holland, Rose Chesney and Lottie Williams. Tour began at Baltimore, Md., Sept. 2.

ON THE SUWANEE RIVER—Richard Obee and B. W. Wilson, managers; W. H. Hoskins, advance agent; Phil Gross, treasurer; Richard Obee, stage manager; Marie Wellesley, Richard Obee, B. W. Wilson, J. Rush Bronson, Will E. Atkinson, Eugene Phelps, Jessie Atkinson and Ray Lewis. Now playing.

HENRY MELNOTTE CO.—Scheff and Robinson, managers; E. Robinson, treasurer; Thomas H. Dobson, advance agent; Charles Hartfield, stage manager; Otto Bigelow, musical director; George Mountford, property man; Henry Melnotte, Charles Hartfield, Maurice Mansfield, Harry Keefe, J. C. Coleman, W. Her Rettinger, William H. Austin, Alice Hamilton, Josephine Hamblin, Emily Roberts and Martha Marsh.

HANFORD-SPENCER-O'BRIEN CO.—Hanford, Spencer and O'Brien, proprietors; Frank J. Connolly, manager and director in advance; Burton E. Emmett, special advance agent; Edwin P. Beebe, business manager and treasurer; Bertram Temple, stage manager; Charles T. Dulin, music director; Herbert Prior, property man; Lawrence F. Walker, stage carpenter; Charles McLaughlin, assistant; Buell Stanley, wardrobe; Charles H. Hanford, Elith R. Spencer, James Carden, George Macomber, Bertram Temple, Richard Butler, John Hoffman, Robert V. Smith, Charles T. Dulin, Herbert Prior, M. C. Stone, Lawrence F. Walker, Buell Stanley, Charles McLaughlin, Nora O'Brien, Marie Dromah, Adah T. Eckert, Louise Hunter, Frank G. Connolly, Edwin P. Beebe and Burton E. Emmett. Tour begins Wilmington, Del., Sept. 23.

HASWIN'S SILVER KING CO.—Carl A. Haswin, proprietor and manager; W. H. Oviatt, business manager; W. T. Floyd, advance agent; Ed. A. Cromwell, property man; Carl A. Haswin, Francis Cambello, S. H. Verney, Catherine Cooper, Frank L. Davis, S. M. De Vere, Robert A. Fisk, Charles Bowen, W. H. Ballert, Ed. A. Cromwell, Mrs. Frances R. Haswin, Minnie A. Oip, Marie Dudley, Little Florence Fisk and Little Hazel Fisk. Tour began Philadelphia, Pa., Sept. 16.

HUMANITY—William A. Brady, proprietor and manager; Joseph P. Harris, business manager; John S. Hale, acting business manager; Joseph R. Grimmer, C. Jay Williams, Ross O'Neill, Hardy Kirkland, Clarence Ferguson, Arthur Livingston, Felix Harvey, Arthur H. Nichols, Frank Martha, Ben Horner, I. Martha, Harry Haskins, Phoebe Davies, Ethel Barrington, Rebe Vining, Fanny Jackson, Arline Athens and Little Sadie Price. Tour began Harlem, N. Y., Sept. 2.

IDA VAN CORTLAND CO.—Ida Van Cortland, proprietor; Albert Tavernier, manager; J. M. Hyde, business manager; P. A. Tavernier, advance agent; W. N. Hammett, treasurer; W. J. Butler, stage manager; F. Delaury Harvey, property man; W. J. Butler, William R. Davis, Barton Drew, Wilfred Lucas, George H. Henson, W. N. Hammett, P. A. Tavernier, J. M. Hyde, F. Delaury Harvey, Ida Van Cortland, Anna Gordon, Gertie Claire, Emma Lotrop, Marsh Holmes and Little Ida Tavernier. Tour began Barrie, Ont., Sept. 12.

JEFFREYS LEWIS CO.—W. A. Edwards, proprietor and manager; Charles L. Young, business manager; Will C. Cowper, stage manager; William Rush, property man; Jeffreys Lewis, Arthur Forrest, W. C. Cowper, Frank Opperman, Kraft Walton, Ida Verner,

Mrs. Ashford Griffiths and Little Alaska Davis. Tour began Buffalo, N. Y., Sept. 2.

KITTIE RHODES CO.—George H. Abbott, proprietor and manager; Henry Archers, advance agent; Evan Harris, stage manager; Herbert Wyle, musical director; Edward Morris, property man; Kittie Rhodes, Edwin Maynard, Claude Kyle, Evan Harris, Edward Morris, Mortimer Martini, Raymond Bedell, Robert Delmater, Agatha Sylling, Sara MacDonall, Lucy Parker and Fern Sylling. Tour begins at Pittsford, Pa.

MARIE WAINWRIGHT CO.—Julian Magnus, manager; Fred. Meek, business manager; Marie Wainwright, Nathaniel Hartwig, Barton Hill, Cecil B. Magnus, Geoffrey Stein, Alfred Burnham, Joseph Jahner, John Burden, Arthur Hope, Hattie Russell, Gertrude Elliott, Julie Dorsey, Dorothy Thornton, Kate Bromley, Alice Land. Tour began Brooklyn, Sept. 16.

MADGE TUCKER CO.—Gaskill and Bell, managers; H. W. Bell, agent; Buford Curtis, musical director; Charles McGregg, stage manager; Madge Tucker, H. M. Hooper, Clarke Comstock, Charles P. Price and Harry Warren, Josephine Fox, Viola Gaskill, Josie Price. Tour began July 29.

MILLER AND TRESSLE STOCK CO.—Wil G. Miller, advance agent; Clive Tressle, business manager; George H. Bell, stage director; Bent Yocom, pianist; George V. Hess, properties; Ed. Many, Fred. Hawley, Mrs. W. H. Miller, Minnie Tressle, Jessie McCullough, Georgia Hawley, Little Myrtella. Tour began Indianapolis, Sept. 1.

MODIESKA CO.—Helena Modjeska, proprietor; Frank L. Perley, manager; W. M. Gray, business manager; Beaumont Smith, stage manager; Garrie Davidson, property man; W. S. Hart, Howard Kyle, Robert McWade, Beaumont Smith, Wadsworth Harris, Franklin Quimby, Robert Elliott, Mark Fenton, Anna Proctor, (an Abell), Hannah Sargent, Mary Sargent, and Grace Doretha Fisher. Tour begins New York, Oct. 7. (Corrected.)

OLIVER BYRON'S CO.—Oliver Byron, R. Fulton Russell, Charles J. Young, Fred. Warren, Harry B. Gardner, Joseph Hester, John Almoro, Rovee Alton, Francis Cooper, Lionel Barrymore, David K. Higgins, Mrs. Kate Byron, Gertrude Edion Macgill, Kittie De Rabian. Tour begins Hoboken, Oct. 7.

ROBERT GAYLOR CO.—William A. Brady, proprietor; Harry Elmer, business manager; Ed. G. Cooke, advance agent; Robert Gaylor, A. H. Wilson, Charles W. Young, Basil West, Palmer Collins, George F. Farren, Thomas Maguire, W. E. Tucker, George Wright, Edward West, Forest Russell, J. H. Davies, W. H. Cooper, C. H. Dennis, J. M. Short, C. J. Anderson, F. Place, Frank Eads, Samuel Baker, Vivien Edsall, Allie Gilbert, Fannie Osborne, Fanny Bloodgood, and Little Gracie Sweeney. Now playing.

RICHARD MANSFIELD CO.—Richard Mansfield, proprietor; Mason Mitchell, personal representative; Arthur Thomas, business manager; W. Townsend, treasurer; Thomas F. Graham, stage manager; Edward Cinq Mars, property man; Richard Mansfield, D. H. Harkins, W. N. Griffiths, E. D. Lyons, Oliver Fiske, A. G. Andrews, C. B. Cochran, J. W. Weaver, Beatrice Cameron, Mrs. McKee Rankin, Rose Eyttinger, Carrie Turner, Johnstone Bennett, Norah Lamson, May Levine, Jennie Eustace, and Ethel Douglas. Tour begins New York, Oct. 7.

SHENANDOAH—Gustave Frohman, proprietor; J. M. Fedris, manager; John Haffel, business manager; Olin Turner, stage manager; Edwin Jordan, J. K. Hutchinson, Frank Finch Smith, J. E. Sheehan, Mart E. Hestey, Otis Turner, William Bonelli, W. A. Eastwood, John Russell, Louise Mitchell, Rose Stahl, Ella Wilson, Jenny Callahan and Margaret Hamilton.

SOWING THE WIND—Gustave Frohman, proprietor; J. M. Howard, manager; L. P. Kalish, business manager; J. Edwin Brown, stage manager; Percy Sharpe, J. Edwin Brown, Marshall Stedman, Walter Green, James Eddy, Joseph Williams, Meta Maynard, Althea Lane, Mary Chasehill and Mrs. Casey.

SHAFT NO. 2—Jacob Litt, proprietor; A. W. Dingwall, manager; M. Rutledge, business manager; Frederick Turner, stage manager; Frank Looce, stage manager; Henry G. Fisher, property man; Frank Looce, John E. Gilbert, Ben. D. Dean, W. H. Murphy, George W. Robeling, Eugene Dupuis, Thomas Massingale, Henry G. Florin, Marion Elmore, Carrie Elberts and Lizzie Creece. Tour begins at Washington, D. C., on Sept. 28.

SPAN OF LIFE—William Calder, proprietor and manager; E. E. Zimmerman, representative; J. H. Ferris, acting manager; W. S. Evans, stage manager; Fritz Gaudin, master mechanic; Ed. Munson, electrician; W. Fisher, property man; Frank Leflingwell, William Friend, Arthur Walhalla, Charles Walhalla, Walter Walhalla, W. S. Evans, Arthur Hill, Clara Coleman, Alice Foster, Alice Anncoe and Bessie Darling. Tour began New York, Sept. 2.

TRILBY (Western)—William A. Brady, proprietor and manager; James W. Morrissey, business manager; L. E. Weed, acting manager; Theodore Roberts, Frank Rolleston, W. J. Romaine, Frederic Conger, Harry Carr, Ed. Sullivan, W. Martin, W. Monteith, Matt C. Woodward, Frank Cronin, H. E. McDermid, Mabel Amber, Lizzie Annandale, Minnie Packard, Ray Allen, Bessie Brinard.

THE GREAT DIAMOND ROBBERY—Knowles and Palmer, proprietors; Jno. L. Vincent, stage manager; W. H. Thompson, Orin Johnson, Odell Williams, Joseph E. Whiting, George C. Boniface, Byron Douglas, Joseph Wilks, B. B. Graham, George M. dleton, C. B. Hawkins, James Bevis, Gustave Frankel, Prince Lloyd, Mene, Januscheck, Blanche Walsh, Katherine Grey, Anne Vennet, Fanny Cohen, Florence Robinson and Ray Rockwell. Tour began New York, Sept. 4.

THE PLAYERS—Henry Backler, proprietor and manager; Neil McNeill, business manager; Herbert Meising, musical director; Bert Wesner, Clarence Bennett, W. F. Canfield, Arthur Backler, Maurice Hedger, Harry D. Woodcock, Anna E. Davis, Capitula Marshall, Marie Bonnell and Maude Burton.

TIM THE TINKER—Frank W. Lane, manager; William E. Lewis, advance representative; J. Francis Hayes, musical director; John E. Brennan, Will J. Lewis, George S. Blum, Andrew Leary, Walter Rush, P. H. O'Brien, Edward Rooney, Marie Gauthier, Ethel Tyler, Minnie Arnold, Ellen O'Neill, Little Winnie.

THE STRUGGLE OF LIFE—Walter Sanford, proprietor and manager; Samuel S. Sanford, business manager; Daniel Kelley, acting manager; T. S. Buckley, advertising agent; John V. Churchill and Ernest Powers, carpenters; William Morton, property man; Tony Andrews, calciums; William Stafford, Barry Johnstone, Frank D. Riddell, Edgar Forrest, George J. Scott, E. T. Stevens, Arthur Morton, George D. Hains, Willis Reeven, Walter Loyde, S. L. George, Harriet Ingham, Kate Dalgligh, Nellie Maskell.

THE BROOKLYN HANDCAP—Aubrey Mitenthal, manager; H. E. Mitenthal, advance agent; George Andrews, stage manager; Andrew Moore, property man; E. K. Townsend, stage carpenter; George Andrews, Thomas David, Charles V. Morton, Louis Shea, Harry Moore, Sidney Miller, John J. Coleman, Frank Hart, Edward Rowe, Blanche Seymour, Mary Lavere, Lulu Hopper.

THE WORLD AGAINST HER—Sam B. Villa, manager; Agnes Wallace Villa, Frank De Vernon, Frank Abbott, Neil Gray, W. W. Taylor, J. W. Senor, Walter Nichols, Charles Whallan, Phil Perkins, Sam B. Villa, Sabra Deshon, Lucie Villa, Ada Harcourt, Vio Violetta, Fannie Wein and Little Mabel. Tour begins Pawtucket, R. I., Sept. 23.

THE STOWAWAY—Edward J. Nugent, manager; Harry Booker, business manager; Thomas Henry, advance agent; James S. Stephens, treasurer; William P. Kitts, stage manager; Thomas Wilkinson, musical director; George Kitts, property man; Alfred Williams, carpenter; John F. Birch, Fred. Hardy, Edwin Wayne, Mills Hall, James Forbes, William P. Kitts, John A. Rice, J. S. Seibert, Alice Ennes, Dot Karnoll, Carrie Lee and Marion Thomas. Tour began Middletown, N. Y., Sept. 3.

WALKER WHITESIDE CO.—George W. Heuck and Edward J. Snyder, proprietors; Edward J. Snyder, business manager; D. P. Phillips, advance agent; Frank Snyder, treasurer; Beverly W. Turner, stage manager; George W. McCulla, property man; James

Milliken, stage carpenter; John M. Sturgeon, John Fay Palmer, Robert T. Haines, Beverly W. Turner, John L. Saphoré, Edwin Tanner, Jerome Anthony, Will J. Carlin, Edwin C. Kervin, John C. Weber, W. G. Armstrong, Maida Craigen, Josephine Morse, Maude Dudley and Mary Hughes. Tour began Waterbury, Conn., Sept. 23.

COMEDY.

CHARLES A. GARDNER CO.—D. V. Arthur, manager; George Manderback, business manager; Charles Gardner, Jr., advance agent; John Sainpolis, stage manager; Gustave Kline, musical director; Harry Danham, property man; Charles A. Gardner, John Sainpolis, James McElhera, Philip Geister, Emil Hock, Louis Fenz, Tyrolean Quartette, Frances Whitehouse, Elmore Perry, Marion May, Papi Mahler, Josie Runnely, Louise Roth and Rufe Runnely. Tour began Chicago, Sept. 1.

EDWARD E. NICKERSON'S COMEDY CO. AND ORCHESTRA—Edward E. Nickerson, proprietor; Mrs. E. E. Nickerson, treasurer; J. B. Frasier, business manager; J. C. M. rulin, musical director; J. J. Dougherty, stage manager; J. B. Brady, advertising agent; R. D. Smith, property man; W. J. Corbett, C. K. Harris, Frank Allen, J. W. Wilkes, Joseph Harris, W. D. Webb, Fred W. Gray, B. D. Smith, Fred. Freeman, J. J. Dougherty, James Wagner, J. H. Roache, M. Sirenius, W. H. Gill, Frank Hill, J. W. Willett, J. Gilman, Emil Keunche, J. J. Weiss, Charles Doerbrook, H. H. Watts, Charles J. Johnson, E. L. Hilton, E. White, Ethel Fuller, Mae Sinclair, Eva Gray, Lillian Burnham, Elizabeth Turner, "Baby" Guilford and the Mobile Four.

HENDERSON'S IDEALS—J. C. Henderson, proprietor and manager; H. E. C. Kaufman, musical director; Harold Holmes, Harry Solter, J. P. Clarke, Alton Kelley, J. S. Potts, Sam V. Stackhouse, Carrie Hilton, Viola Hancock, Marie Flood, Eva French, Emma Whittle.

THE NEW BOY—Gustave Frohman, proprietor; O. E. Hallam, manager; H. S. Alward, business manager; Emile Lacroix, stage manager; Bert Coote, Louis Douglas, Emile Lacroix, Walter Granville, C. H. Truesdell, Duncan B. Harris, Orlando Hallam, Louise Douglas, Dorothy Lane and Julie Kingsley.

THE COLONEL'S WIVES—Gustave Frohman, proprietor; Sedley Brown, manager; R. B. Loos, business manager; Hugo R. Hicks, F. R. Hunting, Thomas Reynolds, Charles Sullivan, R. E. McAllister, Richard Barnum, Sam Charles, Harry Beers, Adella Barker, Adeline Scott, Anna McGregor, Anna Parker.

A SUMMER SHOWER—Arthur C. Sidman, proprietor; E. J. Dellinger, manager; Harry Curtis, business manager; H. R. Rashed, musical director; Joseph E. Gordon, Harry Crossley, A. K. Willard, Victor Moore, Mrs. Sidman, Minnie Gordon, Madge Burt, Little Maude Winthrop and Annie Kramer. Tour begins Batavia, N. Y., Sept. 17.

COMIC OPERA.

CAMILLE D'ARVILLE CO.—Phillip A. Shea, manager; A. L. Southernland, representative; Selli Simonson, musical director; William Brooks, stage manager; Danny Rowe, carpenter; Daisy Watkins, wardrobe; Horace W. Ravenscroft, George C. Boniface, Jr., W. G. Stewart, Frank Turner, Henry Stanley, Camille D'Arville, Alice Harrison, Hilda Hollins, Maude Hollins, Cate Macdonald.

CASTLE SQUARE CO.—Edward E. Rose, manager; Arthur Clark, business manager; William Wolf, general director; William Bailey, treasurer; J. J. Jaxon, stage manager; Max Hirschfeld, musical director; William Wolf, J. J. Jaxon, Max Hirschfeld, Richard Jones, John Moore, Dan Hayse, Alfred Cahill, John DeWinder, W. H. Woods, C. W. High, George Burnham, W. P. Edgar, Charles Stout, Sewall Dard, Charles Scribner, Ed. La Nyon, F. Bernard, Archie McDonald, George Lord, Neil P. Brennan, J. J. Maloney, George W. Palmer, Rufus Bartlett, H. L. Cooms, Clara Lane, Edith Mason, Kate Davis, Anna Fording, Helene Ladd, Violet Ainsley, Kate Corey, Eva Anderson, Gertrude Quinlan, Georgia Deland, Kate Walsh, Berta Wilson, Nellie Wynn, Jessie Califf, Ada Sandra, May Fish, Minna Hickman, Bella Dodge, Minnie Cornell, Nellie Rankin, Mable Tilton, Hattie Mae, Helen Anderson, Amanda Rivera, Rose Curaley, Alice Whitney, Flore Watit, Grace Edgar, Cora Scribner, Nellie Alexander, Kate Verne, Carrie Eckler, Sera Leslie, Annetta, Gambino Carrie Richardson, Hannah Fitzgibbon, Annie Goug Gertrude Page, Josie Stowell and Madeline Grace. Now playing in Boston.

KINDAL CO.—Mrs. Jennie Kimball, proprietor and manager; Matt. L. Barnes, business manager; Tate Goodbar, treasurer; Ben. F. Grinnell, Harry Dietz, Charles Fostelle, Lindsey Morrison, Barney McDonough, J. Herbert Mack, Frank Hayden, John Barry, C. O. Wallace, Charles Cameron, Frank Conway, Otto Kraft, Daniel Hayes, H. Dickerson, M. Dyer, William Nelson, W. Germaine, J. Christa, Fred. Hunter, Charles Lertes, Corinne, Mabel Nichols, Lulu Nichols, Lillian Knott, George Darrin, Gertrude Marrex, George Knott, Emmie Gordon, Minnie Murray, Harry McDermid, Sophia Stuart, Laura Vane, Jennie Barry, Carrie Prince, Yvette Morris, Cora Kellye, Millie Smith, Clara St. John, Dorothy Smith, Nellie Johnson and Bertha Foy.

LILLIAN RUSSELL CO.—Abbey, Schoeffel and Grau, managers; Paul Steindorff, musical director; Lillian Russell, Edwin W. Hoff, Charles Wayne, Fred. Solomon, Joseph Herbert, A. Holbrook, Richie Ling, Flora Finlayson, Marie Celeste, Clara Selden, May Bartlett, Maud Fletcher, Alice Reed and May Raymond. Now playing in Boston.

PRINCESS BONNIE—D. W. Truss and Co., proprietors; Frank Williams, J. Rostetter, musical director; Alfred Bollard, property man; Fred. Lennox, Jr., George O'Donnell, Will. M. Armstrong, Joseph S. Greensfelder, Robert Broderick, Richard Quilter, Elmer Ritchie, Taylor Williams, Jennie Goldthwaite, Jenny Dickinson, Hilda Clark and chorus of fifty.

THE BOSTONIANS—H. C. Barnabee and W. H. MacDonald, proprietors; Frank L. Perley, manager; Charles R. Bacon, acting manager; F. P. Weadon, business manager; S. L. Studley, musical director; H. Dixon, property man; H. C. Barnabee, W. H. MacDonald, Eugene Cowley, George Frothingham, Harold Blake, Jerome Sykes, F. V. Pollock, A. W. Armstrong, C. L. Weeks, W. H. Grimke, J. F. Boyle, James E. Miller, Hamilton Adams, Charles R. Hawley, D. T. Moore, W. B. Smith, E. M. George, Harry S. Dale, Harry Dixon, Jacob Jung, John Walsh, C. E. Landie, Jessie Bartlett Davis, Helen Bertram, Elizabeth Bell, Josephine Bartlett, Clara Dixon, C. E. Morton, A. P. Ryder, Marie Morelle, Louise Cleary, Eloise Adams, Edith Verrington, Fanny Adams, Mammie Selback, Belle Harper, Suzanne Ryan, Leonora Guito, Jessie Wood, Bertha L. Miller, Cora W. Barnabee, Ella Altman, Carrie Black, May Campbell, Marie Desmond, Dolly Delroy.

FARCE-COMEDY.

A TURKISH BATH—Will Ahern, C. Jay Smith, Win. Douglass, James M. Shields, Sophus Jergenson, Matt Sheeley, Ed. Settle, Annabelle Patrick, May Cunard, Pearl Evelynne and Margie Ford.

A CONTENTED WOMAN—Hoyt and McKee, proprietors and managers; E. M. Dasher, advance agent; M. Phelps, treasurer; Richard Stahl, musical director. Fanny Adams, Mammie Selback, Belle Harper, A. Mazzanovich, Matt Snyder, Will H. Bray, Caroline Miskel Hoyt, Rose Snyder, Sally Temple, Miriam Lawrence, Alice Pierce, May Pierce, Edna Andrews, Mrs. Ober, Mrs. Clark and Clarisse Agnew. Now playing.

A RUNAWAY COLT—Hoyt and McKee, proprietors and managers; A. C. Anson, M. L. Hecker, D. Gage Clark, Alice Evans, Gertrude Perry. (Cast not completed.) Tour begins in November.

A BLACK SHEEP—Hoyt and McKee, proprietors and managers; Peter Hall, treasurer; John Braham, musical director. Otis Harlan, Joseph Frankau, William De Vere, Harry Luckstone, Joseph Natus, William H. Hatter, Sumner Clark, William Mack, Joseph Hutchins, Steve Maley, John Mitchell, Ada Dora, Agnes Lane, Frances Hartley, Hattie Wells, Etta Gilroy, Paula Edwards and Edith Hall.

GIRL WANTED—Thomas H. Davis and William T.

Keogh, proprietors; Edward Kendall, advance agent; Charles M. Southwell, treasurer; Edward Christie, stage manager; Arthur C. Pell, musical director; Harry Sheldon, property man; Thomas Winslow, carpenter. Frank Bush, Edward Christie, Harry Dillon, John Dillon, E. L. Sandford, James P. Lee, Charles Saunders, Harry Sheldon, Mabel Florence, Isabel Ward, Jessie Charron, Maud Winston and Sadie Spencer. Tour began Montreal, Can., Sept. 16.

THE HUSTLER—Thomas H. Davis and William T. Keogh, proprietors; Ched Given, advance agent; J. W. McDonough, treasurer; Alfred La Hrie, musical director; Harry Mathews, property man; Joseph W. Lewis, carpenter. John T. Tierney, Charles A. Loder, Harry Foy, Gus Mills, George W. Kerr, Charles Odell, Horace Powers, W. A. Kerr, Harry Mathews, The Electric Quartette, Dolly Theobold, Marion Van Courtland, Lily Allyn, George Liugard, Florence Barnett and Helen Middleton. Tour began Cleveland, Ohio, Sept. 9.

TWO OLD CRONIES—J. O. Spencer, manager; Ben Atwell, advance agent; Frank Graham, stage manager; C. W. Minor, musical director. John B. Wills, W. F. Kennedy, George Rice, Bert Hart, Frank Graham, Kitty Helston, Pauline Black, Maud Barry, Hazel Wells, Dolly Helston, May Vohe, Loue Harris, Louise Carver.

GRAND OPERA.

TAVARY GRAND OPERA CO.—Charles H. Pratt, proprietor and manager; Jack S. Hirsh, business manager; Fred Schwartz, advance agent; George Kenny, treasurer; William Stephens, stage manager; Carl Martens, musical director; William Berger, property man; Marie Tavary, Albert L. Guille, Max Eugene, A. Abramoff, William Stephens, William Schuster, S. H. Dudley, Madame Thea Dorre, Anna Lihter, Belle Tomlinson, Sophia Romani, chorus, orchestra and ballet. Tour began Brooklyn, N. Y., Sept. 16.

DAMROSCH OPERA CO.—Walter Damrosch, proprietor and director; Leon Margulies, business manager; H. G. Snow, business agent and representative; R. Voelckel, agent; R. C. Heck, treasurer; Carl Harler, stage manager; Elliott Schenck, chorus master; Wilhelm Gruening, Max Alvary, Demeter Popovici, Barron Berthald, Paul Lange, Wilhelm Mertens, Conrad Behrens, Gerhard Stelmann, and Emil Fischer; Katharina Klafsky, Milka Termina, Johanna Gadske, Gisela Stoll, Louise Mulder, Mina Schilling, Marie Maurer, Riza Eibenschuetz, and Marie Mattfeld.

STOCK COMPANIES.

GRAND AVENUE THEATRE CO., PHILADELPHIA—George Holland, manager. Harry Maunhall, Harry Davenport, Fred. Mower, Will Verance, Maurice Darcy, R. Fulton Russell, Edward Middleton, John F. McArde, Thomas J. Powers, and Walter J. Dolman, Mammie Gilroy, Lottie Lynne, Ethel Knight, Moleson, Emma Madgieri, Alice Shepherd, Susie Drake, Fanny Follanshee, May Biddle, Esther Wallace, Margaret Dale, Alice Gale, Minnie Arnal.

STAR THEATRE CO.—Neil Burgess, Edgar L. Davenport, John A. Lane, Cuyler Hastings, Joseph Palmer, James Mahoney, C. H. Walker, C. H. Farnsworth, Ella Salisbury, May Taylor, Ruth Aldrich, Josephine Fisher, Nellie St. George, Hattie Brigham, Mae Templeton, Bessie Ray and Ricca Scott.

HARRY CORSON CLARKE'S DENVER STOCK CO.—Harry Corson Clarke, proprietor; C. H. Steele, business manager; Will S. Hall, press agent; Thomas Jones, treasurer; Walter C. Bellows, stage manager; Charles Hoist, musical director; Frank Shield, property man; David M. Murray, William H. Sheldon, Clarence T. Arper, Thomas W. Ross, Albert Fremont, Harry Lee, Madge Carr Cook, Elizabeth Garrison, Lorena Atwood, Mrs. Adele Clarke, Jessie Izzett, Lotta Beaumont, Jean Chamblin. Season begins Denver, Sept. 28.

EXTRAVAGANZA AND BURLESQUE.

TOMPKINS' BLACK CROOK CO.—W. D. Newell, manager; Albert Lang, representative; P. Harry Lieber, business manager; E. S. Goodwin, stage manager; Al. Morris, stage carpenter; Louis Morris, properties; Nate Howard, electrician; George Hamilton, assistant electrician; Florence Milstead, wardrobe mistress; Frederick Schroeder, flyman; Frank Speurl, musical director. W. J. Wills, Sherman Wade, Vernon Ramsdell, Charles E. Graham, E. S. Goodwin, F. H. Liebler, John Rixford, Connie Rixford, W. D. Newell, Albert Long, A. Morris, I. Morris, F. Schroeder, G. Hamilton, Royce Norton, Frank Rand, Sidney Chappell, George Morton, E. E. Stanton, F. Speurl, D. Ritchie, A. Bertrand, Nate Howard, and the Great Breton, Madeline Marshall, Leslie Mayo, Vera Wilson, Connie Thompson, Edith Kraske, Amalia Mayerhoffer, Theresa Schwartz, Sezerina Schwartz, Maud Bliss, Lizzie Young, Annie Young, Grace Russell, Nelly By, Clara Baker, Lizzie Cunningham, Georgie Mayer, Nellie Pickett, Clara Butler, Annie Hunt, Ada Leslie, Carlotta Rogerson, Theresa Rogerson, Agnes Armstrong, Lillian Page, Emily Herbert, Emma By Russell, Kate Evans, Sadie Sherwood, Elizabeth Earle, Carol Clover, Mollie Joyce, Florence Briggs, Clara Luzanize, Etta Hoop, Louise Hoop, Dagmar Moeller, Louise Freeman, Adele Payne, Anna Deer, Virginia Jason, and F. Milstead.

ZERO—Joe Oppenheimer, proprietor and manager; Maurice Jacobs, business manager in advance; Louis Martin, programmer; A. Minch, property man; L. Gross, master transportation and calciums; P. C. Wood, master mechanic; A. Fiel, musical director; C. Consatone, balletmaster; Fish and Quigg, Fitzgerald and Kelly, Douglas, Atherton, M. Edwards, Marie Bartlett, May Adams, Monice Sisters, Horie Sisters, Maude Southernland, Cora Collins, Lillie Prior, Minnie Florence, Ethel Woodman, Maude Kelly, Madge King, Ethel Hunter.

CONCERT.

SHERWOOD'S CONCERT CO.—H.C. Plimpton, manager; William H. Sherwood, Frank S. Hannah, William Alton Derrick, Jenny Osborn, Mabel Crawford, Grace Plimpton.

MISCELLANEOUS.

MARKOS' MODERN MIRACLES—W. E. Skinner, manager; J. Fred. Payne, advance representative; R. T. Williams, treasurer; John B. Bragg, stage manager. Markos, mesmerist and magician; Edith and Adelaide Williams, Billy Montclair.

THE HINDOO FAIRIES—A. W. Road, manager; Seyid Jamal, Monique, Sheikh Sal.

WALTER C. CLARK'S BEN-HUR CO.—W. C. Clark, proprietor and manager; Benjamin Harlow, representative; Palmer Kellogg, S. A. Morris, drill masters; Mons. Burke, costumer; W. L. Anderson, press agent; Jesse McDole, stage carpenter; W. O. Marvia, electrician; Walter Smale, calcium light operator.

SYLVAIN A. LEE CO.—Lee and A'kin, proprietors; F. R. Lehman, advance agent. Lee, the hypnotist; Maud Lee and Nellie Adkin.

THE ENTERTAINERS.

George Grossmith is to make a six-weeks' tour in this country next Spring.

S. M. Spedon, editor of *Talent*, has been engaged for a lecture tour on the Pacific coast during the month of February.

Max O'Rell will arrive from Europe on Nov. 15. His tour is booked in all the large cities.

C. D. HESS'
GREASE PAINT
 AND
POWDERS TO MATCH.
 CREAMS, PASTES, SOAPS, ETC.
 The finest improved stage make-up in the world.
 Try them. For sale everywhere.
YOUTHFUL TINT MFG. CO., Rochester, N.Y.

FOR SALE BY
 William Wilson, 1811 Broadway.
 L. Keyser, 430 Sixth Street.
 Wanier & Imgard, 1322 Broadway.
 J. J. Rach, 2 Union Square.
 Warner's Pharmacy, 320 7th Ave., cor. 38th Street.
 Ph. Hartfield's Son, 244 Bowery.
 S. Rosenstock, 376 7th Avenue.
 William Weiss, 7th Avenue cor. 38th Street.
 Paul F. Metz, cor. 42d Street and 8th Avenue.
 Z. T. Benson, 234 31 Avenue.
 H. Miler, 191 Bowery, cor. Spring Street.
 Todd & Jordan, 83 East 10th Street.
 Reader Bros., 400 4th Avenue, cor. 31st Street.
 Weiss & Chubbuck, 381 Fourth Avenue.
 Send 4 cents postage for "The Art of Making-Up."

WIGS
TOUPÉES
 Grease Paints and Face Powders
 SATISFACTION GUARANTEED.
 Send for Illustrated Catalogue.
CHAS. L. LIETZ,
 No. 29 West 20th Street, New York.

A. FUEGER
WIG MAKER AND COSTUMER,
 581 Walnut Street. St. Louis, Mo.
 WIGS AND COSTUMES FOR RENT AND MADE
 TO ORDER.
 Furnished costumes and wigs for operas in Cleve-
 land, O.; Minneapolis, Minn.; Kansas City, Mo., and
 Urbig's Cave, St. Louis, successfully all Summer.


William Calder's Tours
 With Sutton Vane's great drama,
THE SPAN OF LIFE
 A success in any country and in every language.
 Now playing to packed houses at the
 VOLKS THEATRE, HAMBURG, GERMANY
 HER MAJESTY'S THEATRE, ABERDEEN, SCOTLAND
 THEATRE ROYAL, MELBOURNE, AUSTRALIA
 AMBIGU THEATRE, PARIS, IN - SEPTEMBER
 EMPIRE THEATRE, BROOKLYN, SEPT. 9.
AGIGANTIC SUCCESS EVERYWHERE
 The sun never sets on the continuous performance of
THE SPAN OF LIFE
 WILLIAM CALDER, Sole Proprietor and Manager
 E. E. ZIMMERMAN, Representative, 40 West 2nd
 Street, New York City.

PROCTOR'S
AMUSEMENT DIRECTORY.
PROCTOR'S OPERA HOUSE, Hartford, Ct.,
 and
LELAND OPERA HOUSE, Albany, N. Y.,
 Stars and Combinations.
PROCTOR'S THEATRE, 33D STREET.
 ORIGINAL CONTINUOUS VAUDEVILLE. High-
 class novelties all the time from 11 A. M. until
 nearly 11 P. M.
PROCTOR'S PLEASURE PALACE,
 38th Street East, bet. Lexington and 3d Avenues,
 NEW YORK.
FIRST-CLASS VAUDEVILLE ARTISTS
 write for dates. Consider silence a polite negative.
 Address all communications to F. F. PROCTOR
 Proctor's Theatre, 23d Street, near Sixth Ave., New
 York.

"Improvement the Order of the Age."
 101.
2 The
3 New
4 Smith
 Premium
 Typewriters
 Are revelations of the possibilities of typewriter
 mechanism. All known defects in writing machines
 have been overcome.
THE ACME OF MECHANICAL ART.
 The Smith Premier Typewriter Co., 303 &
 305 Broadway, New York.

LYRIC THEATRE
 Hoboken, N. J.
GEORGE HARTZ, Manager.
 Will open in September, thoroughly renovated and
 remodeled for Season 1895-96.
Only First-Class Attractions Booked.
CAMPIGLIA'S HOTEL,
 215 South 4th St., Philadelphia, Pa.
 Near all Theatres.
 Meals à la carte. Italian style.

PROFESSIONAL CARDS.
HARRY
CLAY
BLANEY
 Comedian
 '95-96 - SINGING.
 Mr. David Henderson's AMERICAN EXTRA-
 GANZA CO. en route.
Harry A. Smith
 WITH JACOB LITT
 Season 1895-96


EDGAR STRAKOSCH
 DISENGAGED.
 In Advance or Business Manager
 Address MIRROR.

EDWIN
BARBOUR
 Address American Dramatists Club, 1440 Broadway.
JOE KELLY
 COMEDIAN.
 Season '95-96.
WARD AND VOKES CO.
 Address as per route

Mrs. Langtry
 Address all communications to Messrs. HOWE AND
 HUMMEL, Centre Street, New York City.
SYLVIA THORNE
 Care of MUNROE & CO., Bankers,
 Paris, France.


Emile La Croix
 Theodore de Brizac,
NEW BOY
 SEASON '95-96.
VERNER CLARGES
 With Wm. Potter and Mr. Bellow.
 BOSSANGE—"Le Collier de la Reine," under the
 management of Mr. Augustin Daly.

Alice Gaillard
Francis Gaillard
 AT LIBERTY.
 Address LITTLE FERRY, New Jersey.
MADGE LESSING
 Second Season with THE PASSING SHOW.
 Address MIRROR.
MR. and MRS.
Wright Huntington
 Aug. Thomas' play THE CAPITOL,
 Standard Theatre, Sept. 9, 1895.
GORDON EMMONS
 Omaha, Skylock, Danes. Address MIRROR.

PROFESSIONAL CARDS.
CORSE PAYTON

 AND HIS MERRY COMPANY
 Address this office.
R. A. BARNET
 Address DRAMATIC MIRROR.

New York
 Address: **ROBERT** Permanent
 McConnell's Address:
 Theatrical "Edgemoor,"
 Exchange, Benning,
 Abbey's D. C.
 Theatre Bldg. EN ROUTE.

WM. F. ROCHESTER
 PRODUCER, STAGE MANAGER, COMEDIAN.
 Amateurs coached. Address MIRROR Office.
MISS
LILLIAN LAWRENCE.
 LEADS OR COMEDY LEADS.
 New National Theatre, Washington, D. C.

GEORGE C. JENKS
 THEATRICAL WRITING
 of all kinds. Free Work, Plays, Sketches, Librettos,
 Songs, etc., to order.
 Author of: In the Name of the Czar, The Side Show,
 The U. S. Mail, The Matador.
 Address 1208 Broadway, Room 10, New York.

MARCUS MORIARTY
 CHARACTER ACTOR.
 Engaged Season 1895-96 by A. V. Pearson
 for Eastern Company, playing "White Squadron,"
 "Land of the Midnight Sun," etc. Permanent address,
 Simmonds & Brown, 1227 Broadway.

BINGLEY
FALES
 With "THE CAPITOL."
PANSY
 THE BRIGIT LITTLE STAR.
 A Wonder. A charming petite Dancer. At LIBERTY
 for entertainments. Apply or address her teacher,
C. CONSTANTINE.
 8 Union Square, New York.

GERTRUDE LODGE
 AS
OPHELIA CRUSOE
 With
EDDIE FOY
 In
 THE AMERICAN BURLESQUE CO.—En route.

JAMES W. HARKINS, Jr.
 Address this office.

GUS P. THOMAS
 Supporting Mr. Digby Bell in NANCY LEE.
 Address MIRROR.

Miss Ada Palmer-Walker
 The Australian Prima Donna.
 Address this office.

BABY BLOSSOM (7 YEARS)
 The Juvenile Path.
 AT LIBERTY. Address Mrs. John M. Ferguson, this office

J. D. WALSH—ANNIE MORTON
 And the clever children, MABEL and HAROLD
 WALSH. All four for three seasons with The Silver
 King. At liberty. Address, Patchogue, Long Island.
MR. and MRS. FERD. NICHT.
 JOINTLY OR SEPARATELY.
 Old men and old women, comedy, character, etc.
 Address agents, or 12 Julian St., Roxbury, Mass.
GEORGE L. STOUT.
 Straight Character and Comedy Old Men.
 FLORENCE S. HASTINGS, soubrette, ingenue,
 boys. LITTLE MONA, child actress; jointly or separ-
 ately. AT LIBERTY. 21 Hayden St., Toronto, Ont.

PROFESSIONAL CARDS.
Charles T. Ellis
 IN
"THE ALSATIAN"
 SEASON 1895-96.
 Address **ARCHIE H. ELLIS,**
 McConnell's Exchange, Abbey Theatre Bldg., N. Y.
VINCENT C. MINNELLI
 MUSICAL DIRECTOR
Finnigan's Ball Season '95, '96
MINA GENNELL
 SOUBRETTE.
ANNIE MYERS
 At Liberty for Season '95-96.
 Permanent address—1637 Edmondson Avenue, Balti-
 more, Md.

JAMES H. WALICK
 TOUR
BANDIT KING,
 England, Commencing Sept. 9.
 Address: NEW REGENT THEATRE,
 Manchester, England.

E. H. WALSH
 Seven days ahead of Chas. E. Blaney's
A BAGGAGE CHECK,
 Season 1895-96.

EMYLENE BARR
 Late with ALABAMA.
AT LIBERTY.
 Address MIRROR.

FLORENCE ELLIS
 Original Little Duke of Booth's Theatre.
 DISENGAGED. Address MIRROR.

AT LIBERTY.
CHARLES W. DANIELS
 Twelve years' experience as Agent, Treasurer and
 Manager. Late Manager The Hagan and Pope's
 Theatres, St. Louis, Mo.
 Address 3328 Washington Avenue, St. Louis, Mo.

FLORENCE MYRING
 With
 Tim Murphy's Texas Steer.
 Season 1895-96. Address MIRROR.

ELLA AUBRY
 THERESE in FLEUR DE LIS.
BELLA FOX OPERA CO.

AMY LESLIE
 PRIMA DONNA SOUBRETTE.
 Engaged Grau Opera Co.
 Address ROBERTS AND EBERT.

MR. THOMAS KEENE
 Castleton Corners, N. Y.

MAYME TAYLOR
 PRIMA DONNA OR LEADS.
 Opera or Comedy.
 Address 119 East 24th Street.

O. B. COLLINS
 Character, Heavy, or First Old Man.
 Would be pleased to negotiate with responsible man-
 agers. Has an unequalled experience in legitimate and
 sterling plays, also a thorough knowledge of spectacular
 and melodramatic productions. Address Monmouth
 House, Monmouth Beach, N. J. P. O. Box 56.

EDWARD M. FAVOR
 AT LIBERTY.
 Address Rutherford, N. J.

JOSIE KNIGHT
 LEADS, OR CHARACTERS.
 AT LIBERTY.
 Address Mrs. Beaumont Packard, or MIRROR.

ELEANOR MERRON
 AT LIBERTY.
 Leading and Light Comedy.
 Address MIRROR or Agents.

J. ALDRICH LIBBEY
 HIGH BARITONE.
 At Liberty. Address Roberts and Ebert, 1127 Broadway.
CAPT. W. H. DAILY
 Advance representative. Engaged with Marie Decca
 Opera Co.
SENIORITA LOLA YBERRI.
 Direction: A. B. FITCH.
 119 West 34th Street.

PROFESSIONAL CARDS.

PEARL ANDREWS

DIALECT MINIC.

Tony Pastor's Theatre, opt. 2.

For open dates and terms address Mirror.

LYDIA (YEAMANS) TITUS

FREDERICK J. TITUS, Business Manager.

Low's Exchange, 99 Broadway, New York City.

MR. PAUL GILMORE

Late Leading in IN OLD KENTUCKY.

Leading in Frohman's AMERICANS ABROAD and THE WIFE, Season 1895-96, by permission of Mr. Sidney R. Ellis, Manager DARKEST RUSSIA.

LILLA LINDEN

PRIMA DONNA CONTRALTO.

A Trip to the Rockies Co.

JARBEAU

Under the management of Canary and Lederer.

THE PASSING SHOW.

Season 1895-96.

HOPE ROSS

Frawley Stock Company.

INGENUE.

Address Columbia Theatre, San Francisco, Cal.

MARIE JANSEN.

Address this Office.

HARRY CORSON

CLARKE

At His Own Theatre—CLARKE'S LYCEUM—Denver, Col.

Geo. Robeling

COMEDIAN.

Just closed 12 weeks with George W. Monroe in My Aunt Bridget.

OPEN FOR ENGAGEMENTS.

Address this office.

Ben Lodge

AT LIBERTY.

Permanent address, 415 West 4th St., New York city.

Thomas G. Moses,

SCENE ARTIST, WAVELY THEATRE STAGE.

West Madison and Throop Street, Chicago, Ill.

SCENIC PRODUCTIONS

SKETCHES and WORKING MODELS finished. Estimates made on complete productions, including Framework, Lises, Properties and Special Electric Lighting placed on any stage. Special care taken with Drop Curtains, and Stock Scenery for Theatres.

LARGEST STUDIO IN THE WORLD.

The American Society OF SCENIC PAINTERS

First and Third Wednesday Evenings of each Month.

1915 BROADWAY.

Joe Clare
SCENE PAINTER

Private address, 306 West 116th Street.

Studio, American Theatre, New York.

D. C. HUMPHRYS & CO.,
SCENERY.

When in need of any, consult us. We can save you money. First-class work at low price.

19 North 12th Street, Philadelphia.

CHARLES FLETCHER, Scenic Artist, 112 E. 90th Street, New York, wanted position; low salary if steady. "A work of art, the 25 sets of scenery for Morris Theatre, Norristown, Pa."—Mirror, Aug. 31.

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

FREDERICK HALLEN

Sole Manager 20th Century Girl.

MOLLY FULLER

The 20th Century Girl Next Season.

MELVILLE STOLTZ

Representing Twentieth Century Girl.

48 Strand, London, England.

Nellie Lillian Lola HAWTHORNE SISTERS

Specially engaged, Fred. Hallen's TWENTIETH CENTURY GIRL.

Address, Lock Box 34, Bath Beach, L. I.

NETTIE BLACK

FANTASMA.

Title-role.

En Route.

MISS MABEL AMBER

TRILBY.

Season 1895-96.

Address 23 West 6th Street, New York.

MAGGIE FIELDING

Engaged for Season 1895-96 with Charles Frohman's THE MAN UPSTAIRS, and THE FOUNDLING.

MR. AND MRS.

BERT COOTE

THE NEW BOY, direction of Gustave Frohman.

MR. BARRON BERTHALD

PRIMO TENORE.

Address until Sept. 1, 37 Culver Park, Rochester, N. Y.

MISS LAURA BURT

DISENGAGED.

Address Mirror.

ALICE CARLE

LEADING CONTRALTO.

TIVOLI OPERA HOUSE, SAN FRANCISCO, Season 1895-96.

FANNY BLOODGOOD

SOUBRETTE.

Engaged season 1895-96 with IN A BIG CITY.

Address Mirror.

AL. H. WILSON

Representative German Comedian.

With IN A BIG CITY season '95-96.

Address Mirror.

CLARENCE ROGERSON

Musical Director David Henderson's American Extravaganza Co.

IN SINGAPORE SEASON '95-96.

FANNY MCINTYRE

Grand Opera House Stock Co., Salt Lake City.

BEATRICE MORELAND

Four Seasons Leading Business with ROSE COOGLAR.

DISENGAGED for Comedy or Leads.

Address Agents, or 349 E. 150th Street.

PROFESSIONAL CARDS.

ROSE EYTINGE

Instruction Given in Elocution and Practical Stage Work.
Actors and Actresses Coached in Special Parts.
AMATEUR PERFORMANCES CONDUCTED. 128 East 28th Street.

Lottie Williams

W. A. BRADY'S OLD GLORY.

Address Mirror.

CAROLINE HAMILTON.
Prima Donna Soprano.
Late Prima Donna with The Bostonians. Address Mirror.

HUBERT WILKE

AT LIBERTY.

Address Yonkers, N. Y.

Criptie Palmoni

WITH STUART ROBSON. SEASON '95-96.

Box 71 Thomaston, L. I.

William H. Maxwell

FRANCOIS and PAT CLANCEY in THE OLD HONESTAD.
Season 1895-96.

Baritone Solo Vocalist.

Address this office.

Fred. C. Whitney

Directing tour of
Whitney Opera Co., in De Koven and Smith's
ROB ROY.
The Greatest Success of the Times.

(Baron Roth)

MR. AND MRS.

(Daisy Bellwood)

W. A. WHITECAR

The Oliver Living.

(Laura Almonino).

Season 1895-96.

Katherine Rober

TOURING WITH HER OWN COMPANY.

Season 1895-96.

Address Mirror.

Robert Drouet

Count De Neipperg—Mme. Sans Gene—Season '95-96.

WILLARD LEE

Engaged for CAPT. HAGEDORN in BONNIE SCOTLAND.

Address, Room 514 Abbey's Theatre Building.

Mr. Maclyn Arbuckle

Playing

THE SENATOR and other Leading Parts with Frawley Company.

Season 1895-96.

Address Columbia Theatre, San Francisco, Cal.

BESSIE BYRNE

Late of London.

Will negotiate with managers for the production of her own plays, THE VALE OF CEDARS, THE CIVIL MARRIAGE, and CHARLOTTE CORDAY, or will accept starring engagements.

Address room 212, N. Y. World office.

SEASON 1891-2
DE WOLF HOPPER
"WARR."
1893
PARADISE

Jeannette St. Henry

SEASON 1894-5

PAULINE HALL

"DORCAS"

"ABSENTHIA" (Kismet).

Tremont Theatre, Boston, or Roberts and Ebert.

CARRIE LAMONT

Leading Soprano

JOLLY OLD CHUMS

Season 1895-96.

Address Mirror.

HALLEN MOSTYN

At Liberty.

Address this office.

PROFESSIONAL CARDS.

DAVID BELASCO

Address 19 West 44th Street, New York.

Without doubt the first vocal master in the West.—Chicago Tribune.

R. Cuttriss Warde,



VOCAL INSTRUCTOR

Operatic Singing and Acting.
Studio: 919 Pullman Building,
Chicago.

His superior as a vocal teacher does not exist.—Chicago Journal.

Graduates of this
School have been
placed with the Bos-
tonians, Lillian Rus-
sell Opera company,
Conrad Opera com-
pany, Hinrich Grand

Opera company, An-
son's New York
Casino Opera com-
pany, Marie Tempest
Opera company, Tay-
sary Grand Opera
company, and other
famous organizations

WILLIAM WOLFF

DIRECTOR.

COMEDIAN.

CASTLE SQUARE OPERA CO., BOSTON.

BESSIE BONEHILL

Address this office.

James K. Hackett

DE CHARNY, Potter-Bellew production LE COLIER DE LA REINE.

Management of Augustin Daly.

Lulu Tabor

LEADING IN OLD KENTUCKY.
SEASON 1895-96.

JAMES T. KELLY

IN ANOTHER STAR ROLE.

Two Seasons as CHIPS in Charles Blancy's A RAILROAD TICKET.
THIS SEASON as ISA IRISH CONBOY (from Connemara) in Charles Blancy's
A BAGGAGE CHECK.

LOTTIE ALTER

For Leading Business.

Specially engaged with Joseph Jefferson.

Address Mirror.

CHARLES B. HANFORD, ELIHU R. SPENCER and NORA O'BRIEN.

REPERTOIRE—The Merchant of Venice, Julius Caesar, Othello, Romeo and Juliet, The Hunchback, Dances and Pythias, and Virginia.
Season opens Sept. 21. Address CHARLES B. HANFORD, 204 F Street, N. W., Washington, D. C.

AT LIBERTY

Charles A. Mason

German or Negro parts, with strong specialty. Responsible managers only.

Address Mt. Clemens, Mich.

SELMA HERMAN

Leading 1893-94-95 "Darkest Russia."

LEADING 1895-96 "BONNIE SCOTLAND."

Lizzie MacRichol

PRIMA DONNA CONTRALTO. ROB ROY.

Address this office.

MR. FRANK DANIELS

And His Comic Opera Company.

PRESENTING HARRY B. SMITH AND
VICTOR HERBERT'S NEW OPERA,

THE WIZARD OF THE NILE

KIRKE LA SHELLE and ARTHUR F. CLARK, Sole Proprietors and Managers.
Permanent address, The Casino, New York.

GEO. W. DENHAM

Sol Smith Russell, Season 1895-96.

Address Ford and Denham's Billiard Room, Hotel Lawrence, Washington, D. C.

NELLIE BRAGGINS

GRACE DARLEY in RORY OF THE HILL.

Address Roberts and Ebert.

ALICE JOHNSON

PRIMA DONNA SOPRANO.

Address this office.

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

FAREWELL TOURS {1895-96—EASTERN.
1896-97—WESTERN.**MODJESKA**

En tour.

Direction FRANK L. PERLEY.

ANNA BOYD

Disengaged 1895-96.

Address 242 West 5th Street, New York.

WILLIAM COURTLEIGHJOHN JEFFERSON
IN
THE SILVER LINING.CHICAGO OPERA HOUSE,
September 2.**MAUD HASLAM**Re-engaged FROHMAN'S TOO MUCH JOHNSON CO. Season 1895-96.
Address this office.**ISABELLE URQUHART**

AT LIBERTY.

Address this office.

FREEMAN

William Morris Co.

Address Mirror.

MRS. MARIE BATES

AT LIBERTY. ECCENTRIC CHARACTER AND IRISH.

Four years Abigail Foss, Neil Burgess' County Fair Company. Address 229 East 31st Street, New York.

CLARA DAYMERLeading
HAVLIN'S THEATRE STOCK, CHICAGO.**BERGMAN**

Address Mirror.

Mrs. ROBERT B. MANTELL

DISENGAGED.

Address 340 W. 4th St., or agents.

HELEN BEAUMONT

Forepaugh's Stock Co., Philadelphia.

GEORGE HALLTON

ENGAGED.

FUDENHEAD WILSON COMPANY.

MISS LOUISE EISSING

PRIMA DONNA SOPRANO.

AT LIBERTY.

Address this office.

HENSHAW AND TEN BROECK

PASSING SHOW.

Address this office.

The Little Queen of Comedy.

MABEL PAIGE

Starring in a Repertoire of MUSICAL, OPERATIC, AND FARCE COMEDIES.

Week stands only. Time filling rapidly for 1895-96. E. A. NOBLELY, Manager, Rembe, Va.

Emma R. Steiner(Conducting Metropolitan Orchestras and New York Ladies' Orchestras.)
Composer of LA BELLE MARGUERITE, DAY DREAM (Tennyson's), FLEURETTE, THE VIKING, THE
ALCHEMIST, THE LITTLE HUSSAR, etc.
Address, 24 West 41st Street. Address, Stuyvesant Hall, New York.

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

CHARLES WAYNE

Lillian Russell Opera Company.

KATHARINE ROLAND

LEADING.

DARKEST RUSSIA.

Season 1895-96.

MR. CHARLES H. HOPPERIN
THE VALE OF AVOCA.

Permanent address, Herald Square Theatre, New York.

JOSEPH FELAN

WITH SINS OF THE NIGHT.

Address American Theatrical Exchange.

MR. HENRY MILLER

Empire Theatre, New York.

**MR. and MRS.
C. G. CRAIG**

Uncle Nat in Shore Acres '95.

At Liberty.

MISS VICTORY BATEMAN

LEADING BUSINESS.

Season 1895-96.

"BURMAN," Boston Theatre.

JOHN PEACHEY

Rudolf Blair in An Artist's Model

Address 13 Oval Road, Regent's Park, London, Eng.

ADA SOMERS M'WADE

DISENGAGED.

SOPRANO—Opera or Comedy.

Address Mirror.

FOREMAN AND WESTCOMEDIAN.
Singing and Dancing Specialties.At Liberty.
Leading Comedy Roles.JULIA
SOURTETTE.
Past two seasons, Across the Potomac.**MR. AND MRS.
CHARLES PLUNKETT**

COMEDY OR COMIC OPERA.

Address this office.

MRS. ANNIE YEAMANS MISS JENNIE

THE GREAT DIAMOND ROBBERY.

1895-96.

PETER F. DAILEY.

MRS. KIMBALL, CORINNE

1827 North Broad Street, Philadelphia, Pa.

MARY TERRIS

INGENUE.

AT LIBERTY.

Address this office.

**MR.
EDWARD MORGAN**

HEART OF HARTLAND CO.

ANNIE MACK BERLEIN

At Liberty.

LEADING JOSEPH JEFFERSON TWO SEASONS.
Address, 28 West 41st Avenue, corner West 18th Street, New York.

COSTUMES.

E. HEERMAN

(FROM LONDON)

1555 Broadway, New York.

COSTUMER.

Extracts from Letters and Testimonials:
ROYAL HAYMARKET THEATRE, LONDON.
 Mr. E. Heerman is a very clever costumer and a man you can rely upon. **Herbert Beerbaum** Treo.
Mr. Heerman.—The dresses are beautiful. You best women in their own sphere.
Mrs. Patrick Campbell.

DEAR HEERMAN.—Should you happen to know of a man with somewhat similar experience to your own, I should be glad if you would let me know, as I would find such a one a position in my business. Thanking you in anticipation, believe me yours faithfully,
L. & H. Nathan.

Costumers and Court Dress Makers by Special Appointment to the Queen.

Mr. E. Heerman has supplied us with drawings of fancy and other costumes which we consider display considerable artistic talent. **THE WILLIAMSON CO.,**
Th. Harvella, Secretary.

I cheerfully recommend Mr. E. Heerman to managers requiring artistic costumes. . . . His extensive experience should make him exceedingly serviceable to American managers. **Wemyss Henderson,**
 New York Office American Extravaganza Co.
Hall Orders Specially Attended To.
Advice Given on all Matters of Dress.

MADAME and SIGNOR



1408 I-3 Broadway, bet. 42d and 43d Sts., New York.
THEATRICAL COSTUMERS
 to the Royal Italian Opera and Covent Garden, Sir Augustus Harris, Col. Mapleson, late Her Majesty's Opera House, London; Abbey and Grau, Metropolitan Opera House, and Adelina Patti Opera Co., New York. Furnish at shortest notice and moderate price all kinds of costumes for Opera, Ball and Pantomimes. On parle Français. I parla Italiano.

MRS. L. SCHEUER,

924 AND 926 SOUTH STREET
 PHILADELPHIA, PA.

Attention called to our Fall opening of the hand-somest evening and street dresses of every description. Worth, Paquin, Felix and other gowns at less than the goods alone would cost. These garments come to us very little used, and can be bought at remarkably low prices. Large assortment of street and tailor-made dresses always on hand. Reception and dinner dresses. We invite the profession before purchasing elsewhere to call and be convinced. Gents' full-dress suits, overcoats, Tuxedo coats and vests and a large variety of gents' clothing always on hand. All mail orders promptly attended to.
MRS. L. SCHEUER, Philadelphia, Pa.

MILLER

THEATRICAL COSTUMER

231 No. 5th St. and 621 Wood Street
 Philadelphia.

M. HERRMANN,

Costumer,
 20 WEST TWENTY-SEVENTH STREET.
 Near Broadway.

VAN HORN

COSTUMER.

121 NO. NINTH STREET, PHILADELPHIA
 Facilities for turning out large orders at
 SHORT NOTICE.

Eaves Costume Company

63 EAST 12TH STREET, NEW YORK.

Our genuine half-price for cash sale of Costumes during July and August last year was so successful we offer the same terms this year. Over 5,000 (five thousand) costumes on hand for sale or rental. Send for estimate.

AMERICAN ACADEMY

OF
The Dramatic Arts

(LYCEUM SCHOOL OF ACTING).
 23 W. 44th St., New York.

TWELFTH YEAR BEGINS IN OCTOBER.
 Catalogue on application.
FRANKLIN H. SARGENT, President.

MME. BAILEY'S HAIR GROWER

SURE

is guaranteed to produce a THICK, SOFT AND BEAUTIFUL head of LONG, FLOWING HAIR in 8 to 12 WEEKS. A purely vegetable and positively harmless compound. Endorsed by leading physicians. Two or three packages will do it. Price 50 cents per package, or three for \$1.50. See by mail or personal. **BAILEY SUPPLY CO.**
 COOPERSTOWN, N. Y.

TYPE WORK. BLACK WORK.
 For prices write to FRIST'S SHOW PRINT, White Haven, Pa. (Established 18 years).

PROFESSIONAL CARDS.

Mr. Marshall P. Wilder
 Permanent address care New York City Post Office.

Alfred Young
 Care American Acad. of Dramatic Arts, 10 W. 44th St.

Arthur Giles
 At liberty. Address Mirror.

Addison Pitt
 Charley in Charley's Aunt. Address en route.

Andrew Byrne
 Mus. Director. At liberty. 462 Bergen Ave., Jersey City.

Clifford Leigh
 Address this office.

Charles Kirke
 Comedian. Address this office.

Dean Raymond
 Light comedy or juveniles. At liberty. Mirror.

Frank E. Morse
 Rep. Fanny Rice Co. Season '95-96. Address Mirror.

Fannie Frantzell
 Address Mirror.

Fanny Denham Rouse
 At liberty. Character Comedy, first Old Woman.

Franklyn Hurleigh
 A. M. Palmer's Trilby Co. Garden Theatre.

G. Herbert Leonard
 At liberty. Address A. O. O. F., 20 W. 23rd St.

H. W. Frillman
 Basso. At liberty. Marks & Norman, 25 W. 30th St., N. Y.

Harold Grahame
 At liberty. Heavy.

Herbert Hall Winslow
 Dramatist. Room 514, Abbey's Theatre Building, N. Y.

Joseph W. Richards, Jr.
 Juvenile and Light Comedy. Address this office.

Lucia Moore
 Ingenue and light emotional leads. Address Mirror.

Louis E. Fridenberg
 Character, Emotional, invites offers. 1642 Franklin St. Phila.

Lillian Stillman
 Character Comedienne. Jolly Old Chums. Mirror.

Lilly Post
 Prima Donna Soprano. Address Mirror.

Louise Muldener
 Disengaged. Address Mirror office or agents.

Loduski Young
 Leading. At liberty. Address agents.

McCoy Sisters
 Strong Specialties (also play parts). Address Mirror.

Miss St. George Hussey
 McCarthy's Minstrels. Address Box 56, Newtown, L. I.

Murry Woods
 Character comedy. Singing. Stage manager. At liberty.

Mrs. Sam Charles
 Jean Beehymer, Coon Hollow, Season '95-96.

Miss Lillian Burnham
 At Liberty. Soubrette and Ingenue. Box 28, Allerton, Mass.

Marion P. Clifton
 Disengaged. Address 322 W. 23rd Street, New York.

Malcolm E. Russell
 At Liberty. Characters. Address Mirror.

Melytha Adams
 Phenomenal Soprano. At liberty. Care Mirror.

Minerva Adams
 Singing Soubrette. At liberty. Care Mirror.

Mr. C. F. Lorraine
 McCarthy's Minstrels. Address Box 56, Newtown, L. I.

Maud Dunbar
 Ingenue. Disengaged. Address Mirror.

Miss Nellie Ganthony
 36 West 23rd St., City.

Nellie Yale Nelson
 At liberty. Address St. George Hotel, Brooklyn.

Rose Osborne
 Leads. At Liberty. 316 West 31st Street, N. Y.

Rosa Cooke
 At liberty. Ashland House, New York.

Riley C. Chamberlin
 Ben Gay. Trip to Chinatown Co.

Sam Myers
 Advance or Treasurer. At liberty. The Mirror.

PROFESSIONAL CARDS.

Trella Foltz
 Leading ingenue and juvenile. Aberdeen Hotel, N. Y.

Thomas J. Lawrence
 Address 16 Gramercy Park, New York.

Vernon Somers
 Leads. Lost in New York Co. 1895-96.

Violet Campbell
 Heavies and dialect. Address Mirror.

Willis H. Page
 At liberty. Characters, old men. 7th Ave., Asbury Park

Will R. Wilson
 Dramatist. Room 514, Abbey's Theatre Building, N. Y.

William F. Clifton
 Leading Man. At Liberty. 200 W. 15th St.

Wm. J. Rostetter
 Musical Director. At liberty. 77 W. 91st St., N. Y.

ELOCUTION, ACTING, ETC.

THE LAWRENCE SCHOOL OF ACTING

106 WEST 42ND STREET, NEW YORK.
EDWIN GOLDON LAWRENCE, Director.
 This is the oldest and one of the most successful Dramatic Schools in the country. It is fully equipped in every respect, possesses stage, scenery and practice rooms. Graduates are engaged by managers of first-class companies.
 Mr. Lawrence's new book, 232 pages, handsomely bound in cloth and gold, entitled
 "SIMPLIFIED ELOCUTION,"
 sent postage free on receipt of \$1.

MRS. HENRI DRAYTON

Preparatory lessons in
VOCAL AND INSTRUMENTAL MUSIC

737 Prospect Place, Brooklyn, N. Y.
 TERMS MODERATE.
 Refers by permission to Jessie Bartlett Davis.

MR. PARSON PRICE

(Tenor—Pupil of Garcia.)

VOICE CULTURE

in all its branches: Speaking and Singing. Teacher of JULIA MARLOWE-TABER. Endorsed by FANNY DAVENPORT, ADA DOW CURRIER, Etc. Send for Circular. 19 E. 17th Street, New York.

HARRY C. FRANK, A. M.,

President of

THE FRANK COLLEGE

Of True Elocution and Voice Culture,
 137 W. 26th St., New York.

Ladies and gentlemen prepared for the dramatic stage in short time by a retired actor of standing; testimonials from the best educational institutions; Professor Frank received the degree of Master of Arts as the originator of the first system of true elocution and voice culture.

MR. HARRY PEPPER

Will receive pupils at his
NEW STUDIO.
 Ballad and Song Singing a specialty.
 37 West 42d Street.

CHICAGO SCHOOL OF ACTING.

Apply to
HART CONWAY, Director,
 Schiller Theatre Building, Chicago, Ill.

ROSE BECKETT.

Originator and arranger of new dances. Just invented new and novel up-to-date dance called Capid and Psyche on Wheels. 214 W. 42d St.

MME. EUGENIE PAPPENHEIM,

THE CELEBRATED PRIMA DONNA.

Vocal instruction. Studio "The Strathmore," Broadway, cor. 102d St.

DAHL'S, 125 E. 23d St. Acting, Elocution, Singing, Dancing, Fencing; fully equipped stage. Pupils appear while studying. Situation procured.

STAGE DANCING—MME. ELOISE GARDER.
 The eminent teacher of artistic dancing. Pianist at all lessons. Studio: Rooms 9 and 10, 4 West Fourteenth Street, New York.

Third Edition—Now Ready.

The Giddy Gusher Papers

BY MARY H. FISKE

A Volume of Laughter and Tears.
 Handsomely bound in cloth. By mail, 35 cents.
 THE DRAMATIC MIRROR,
 1422 Broadway.

OPERA AND ASSEMBLY CHAIRS

Made in 300 Styles,
 Ranging from 75c upwards
SCHOOL FURNITURE CO.,
 Grand Rapids, Mich.
 LARGEST MANUFACTURERS IN THE WORLD.

Prof. I. HUBERT'S MALVINA CREAM

For Beautifying the Complexion.
 Removes all Freckles, Tan, Redness, Pimples, Etc.
 Makes the skin soft, smooth and glowing. Not containing but removing all blemishes, and permanently restoring the complexion to its original freshness. For sale at Druggists, or sent postpaid on receipt of 25c. Use Prof. I. Hubert's MALVINA ICHTHYOL SOAP. Prof. I. Hubert, Toledo, O.

First Southern Tour. Address care Mirror.

THE WORLD'S LARGEST. First Southern Tour. Address care Mirror.

MANAGERS' DIRECTORY.

THEATRES.

ALBANY, N. Y.

HARMANUS BLEECKER HALL

WOODWARD & DAVIS, Lessees.

Leading attractions only. Combinations desiring time, so as not to conflict with those holding contracts for season, apply to

JULIUS CANN.

Booking Office, Empire Theatre, N. Y.

ALBION, N. Y.

GRAND OPERA HOUSE

Sept. 19, 20, 21—Orleans County Fair dates—open.

M. A. FORTER, Manager.

BETHLEHEM, PA.

CENTRAL HALL

Most central location in the three Bethlehems. Seats 1,000. Everything new. Bookings now open for '95-96. Address

SCHAEFFER & ECKHARDT, Mgrs.

CAPE MAY, N. J.

AUDITORIUM

Entirely New Theatre. Electric Lights and all the latest improvements. Open the year round. Good attractions always sure of profitable returns.

C. F. QUIDORT, Prop. and Manager.

ELLWOOD CITY, PA.

ELLWOOD CITY OPERA HOUSE

Seating capacity, 800; population, 3,040. Fourteen miles south of New Castle; on three railroads. First-class attractions wanted. Address

DOUTHITT & WOOD, Managers.
 New Castle, Pa.

HASTINGS, PA.

HASTINGS OPERA HOUSE

Only Opera House in Northern Cambria Co. 25,000 opera-going people. Seating capacity, 1,000. Now booking Season of 1895-96. Address

JAMES WENDEL, Manager.

KEY WEST, FLA.

SAN CARLOS OPERA HOUSE

CAPACITY, 1,100; POPULATION, 25,000.
 Remodeled and enlarged. New Scenery. Stage, 41x56 feet. Arrangements made for Havana, Cuba.

G. CHARLES BALL, Manager.

MIDDLETOWN, IND.

ELLWITT OPERA HOUSE

Seating Capacity 700. Ground Floor Everything new. Will open after Nov. 1, 1895.

WANTED good comic opera for opening.

JAP VAN NATH, Manager.

NEW LONDON, WIS.

GRAND OPERA HOUSE

Population, 5,000. Ground floor. Capacity, 1,000. Address

NICKY AND LUTSV, Props.

NORRISTOWN, PA.

NEW NORRIS THEATRE

New Opera House. Electric Light, Steam Heat. Seating capacity, 1,000. Stage 40x50; 45 feet to gridiron. The only first-class house in town. Play nothing but the best attractions.

EDDIE O'BRIEN, Manager.

OSHKOSH, WIS.

GRAND OPERA HOUSE

Population, 20,000. The only theatre in the city. Ground floor. Capacity, 1,200.

J. E. WILLIAMS, Manager.

RAVENNA, OHIO.

REED'S OPERA HOUSE

Now booking for season '95-96. All contracts made by former manager will hold good. House thoroughly renovated.

MRS. G. P. REED, Manager.

ST. JOHNSBURY, VT.

HOME-OPERA HOUSE

Largest and best in the State. After Nov. 1, 1895, under the management of W. T. King. Limited to one date in ten days. First-class attractions only.

WATERBURY, VT.

I. O. O. F. OPERA HOUSE

Just opened. New scenery. Centre for Stowess.

W. F. MINARD, Manager.

WAUKESHA, WIS.

SILURIAN CASINO.

Only first-class theatre, ground floor, stage 40x50 capacity 1,200. First-class attractions only.

LEE S. OVITT, Manager.

WEST CHESTER, PA.

OPERA HOUSE

Seats 1,000. Stage 65 ft. wide, 30 ft. deep, 40 ft. but flies, 45 ft. to gridiron. Limited number of first-class attractions booked.

P. J. PAINTNER, Agent.

HOTELS, ETC.

OMAHA, NEB.

THE MILLARD

Headquarters for Theatrical People.
 The Leading Hotel of the City.
 Everything Strictly First-Class.
 For rates, information, etc., address

J. E. HARKER & SON, Props.

CASTLE SQUARE THEATRE

Absolutely the only Fire-Proof
Theatre in Boston.

421 Tremont Street, Boston.

The Most Magnificent Theatre
in America.

2D REGULAR SEASON

Opened Monday, Aug. 26, 1895, with its own Original Policy.

Endorsed by the Critical
Boston Public during the
Preliminary Season of Six-
teen Weeks.
Phenomenal Business.

A LYRIC STOCK COMPANY

—AND—

Always Room for Artists
of Tried Ability.

Presenting Standard and Comic Operas the Year Round

All Previous Boston
Records Broken.

An Ideal House for Opera.—
Unanimous Verdict of the Boston
Press.

Address all applications either for Principals or Chorus to **EDWARD E. ROSE, Manager.**

WILLIAM WOLFF, Director. MAX NIRSCHFELDT, Musical Director. J. J. JAXON, Stage Manager.

Bigger, Better,
Stronger than Ever.

SIDE TRACKED

WILL O. EDMUNDS,
Sole Manager.

A record broken at Havlin's Theatre, St. Louis, Mo., week of Sept. 1. **ACTUAL RECEIPTS, \$3,562 70.** Note the opposition:
Opening of Shaw's Garden, Trilby, Black Sheep, The Dazzler, Down on the Suwanee River, Opening of
the Exposition, a big boycott, and 90 degrees in the shade all week.

The St. Louis press has something to say:

GLOBE DEMOCRAT—It is an interesting show and the company is a capable one. Crowds were turned away yesterday at both performances.

THE REPUBLIC—Manager Garen found it necessary to have policemen stationed at the doors of Havlin's yesterday to handle the crowds that tried to get in to see the interesting comedy, Side Tracked. This sounds like the fiction of an energetic press agent but it is true.

POST-DISPATCH—Side Tracked was the attraction at Havlin's yesterday. There was not a vacant seat at either performance and the climaxes in the drama elicited such roars of applause that they could be heard a block away.

THE CHRONICLE—Havlin's had a record-breaker Sunday. Side Tracked, which is the attraction, is a comedy-drama of more than usual power, and, while there is a strong element of fun running through it, some of the situations are dramatic in the extreme. The cast is good.

THE UP-TO-DATE COMEDY SHOW OF THE SEASON.

Address all communications **WILL O. EDMUNDS, as per route.**

PROCTOR'S OPERA HOUSE, HARTFORD, CONN.

**OPEN
TIME**

FOR
STARS
AND
COMBINATIONS

**OPEN
TIME**

Sept. 18, Oct. 5, 24, Nov. 7, 18, 20, 28, 29, Dec. 5, 9 to 12, 14
to 23, 27 to 31, Jan. 2 to 17, 21, 22, 24, 25, 28.

PROCTOR'S LELAND OPERA HOUSE

ALBANY, N. Y.

Sept. 27, 28, Oct. 25, 26, 31, Nov. 12, 13, 14, 16, 18, 21, 22, 28,
Dec. 5, 6, 7, 10, 11, 12, 16 to 19, 23 to 29, 31, Jan. 1, 4, 6 to 10, 15
to 16, 20, 23, 29, 30.

NOW BOOKING SEASONS '95, '96, '97.

Address **F. P. PROCTOR, Proctor's Theatre, Twenty-third Street, New York.**

LITTLE ROCK, SAN ANTONIO, AUSTIN, ARK. TEX. TEX.

RIGSBY AND WALKER, Lessees and Managers.

Companies to and from the Coast stop at **SAN ANTONIO**; largest
city in Texas. For open time call on

GEO. H. WALKER,

American Theatrical Exchange.

FREDERICK H. MERRY,
Master Machinist.

HARLEY MERRY,
Principal Artist.

JOHN A. MERRY,
Associate Artist.

HARLEY MERRY & SONS, SCENIC ARTISTS AND CONSTRUCTORS

947, 949, 951 FRANKLIN AVE., BROOKLYN, N. Y.

New York Office: **McConnell's Theatrical Exchange, Abbey's Theatre Building, N. Y. City.**

OUR ENORMOUS FACILITIES FOR PRODUCING SCENERY, being Importers of Scenic
Material, enables us to give better returns for cash than any other Scenic Firm in America.

GEORGE KENNINGTON, Business Representative.

THE ARTISTIC WIGMAKER

Of the Profession for over a quarter of a Century,

CHARLES MEYER

My Grease Paints, Powder, Cream and Exora Rouge are acknowledged the **BEST IN THE
WORLD.** 119 FOURTH AVENUE, NEW YORK.

WIGS

WM. HEPNER,
Chicago Theatrical Wigmaker.
MANUFACTURER OF FIRST-CLASS WORK ONLY.
No. 57 Washington St. Chicago.
SEND FOR CATALOGUE.

EVERYBODY'S WIG MAKER.

EDW. E. ROEHL, 74 STATE ST., CHICAGO

Is thoroughly acquainted with all theatrical work. A complete stock of Lechner's Imported
Pure Grease Paints and Face Powders, etc. Catalogue.

\$12,000 Spent By the Owner of the
NIELSEN OPERA HOUSE, SANDUSKY, OHIO
CARL G. NIELSEN, OWNER.

The only theatre in the city. Entirely remodeled. Best one-night stand in Northern Ohio. Everything new.
All modern improvements—electric lights, steam heat, new seats, new scenery, new furniture. Ten Dressing-
Rooms. Four Boxes. Stage, 30x40, opening, 32x26. Height to gridiron, 35 feet. Capacity, 1,200. Population
of Sandusky, 25,000, with an additional 10,000 to draw from from adjoining towns connected by electric lines.
Will be ready to open week of Sept. 9, 1895.

Opening Attractions Wanted for Sept. 20, 21 or 22.
For terms and bookings address **CHARLES BARTLE, Sole Manager and Lessee, Sandusky, Ohio.**

KELLAR



The only American Magician,
is now exhibiting to his friends, the theatregoers of the
United States,

THE ORIENTAL MYSTERIES.

This Master of Magis has Alone Investigated
in India the Fountain Head, the Home
of Magic and of Mystery.

KELLAR STANDS ALONE

In study as well as in actual achievement! The secrets
of nature, the marvels of the supernatural have
yielded to his patient quest.

For the season of 1895 KELLAR is exhibiting a series
of absolute

MAGICAL NOVELTIES.

The actual results of his own researches in the Oriental
shrines where no would-be rival has ever
dared follow him.

"THE WONDERS OF DELHI,"

"THE BIRTH OF BEAUTY,"

And the realism of a

"MYSTERIOUS DISAPPEARANCE,"

People's Theatre, Toledo, Sept. 9-11

Powers' Grand, Grand Rapids, Sept. 12-14

Schiller Theatre, Chicago, Sept. 15-20

DUDLEY McADOW, Manager,

Permanent address, 1205 Locust Street, Philadelphia, Pa.

READY MADE SUITS AND CLOAKS.

31st Street

MAHLER BROS.,

And 6th Avenue.

SHOES.

Underwear a Specialty. Discount to the Profession.

NEW PARK THEATRE, Niagara Falls, N. Y.

Will be completed about Nov. 1. Population now 20,000. Millions of dollars being paid out.

ACKNOWLEDGED THE BEST OF ONE-NIGHT STANDS.

H. A. FOSTER, Manager, 32 North Fitzhugh St., Rochester, N. Y.

The Famous, Original

BOSTONIANS

HENRY CLAY BARNABEE and W. H. MACDONALD, Proprietors.
EN TOUR. Direction of **FRANK L. PERLEY.**

PACKARD

THE LARGEST NUMBER OF PROFES-
SIONALS ON OUR BOOKS of any Agency

SOLE AGENT FOR FRED. MARSDEN'S PLAYS.
Plays read, criticised and altered at moderate terms,
and arrangements made for production.

Representing the leading American Dramatists.

Telephone Call 1889 30th St. Open time wanted for "Walter and George"—work stands.

**THEATRICAL EXCHANGE, DRAMATIC, MUSICAL AND
PLAY AGENCY, 47 West 20th Street, New York.**
Mrs. BEAUMONT PACKARD, Manager Dramatic and Musical Dept.
HOWARD P. TAYLOR, Director Play and Manuscript Dept.
Vaudeville Department in the hands of a capable man.

Booking and Routing Department under competent management.

**FIRST-CLASS DRAMATIC, OPERATIC and
VAUDEVILLE COMPANIES** furnished on short
notice. Club, Social and Holiday Attractions supplied.
Poker Talent always available. Private Entertain-
ments Directed. Dress Room for Managers. Plays
and Parts Typewritten.

Theatre and open houses represented.